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ABSTRACT

This annual serial volume offers readers glimpses into learning communities, demonstrating how students are brought together for the common purpose of learning. It gives a view of the teacher as learning guide and facilitator of group discussions and activities. The articles are a primer on how to build one's own learning community. The overriding pedagogical theme is "hands-on" learning. To get a buy-in from the students, the writers unanimously call for student engagement in the learning process by having the students learn, share, and, finally, analyze, interpret, evaluate, or synthesize information. The following articles are included: "Creating Community in a Community College" (Sandra Cole); "Word Weavers" (Lynn Patriquin); "Students in Transition" (Marcel Duclos); "Bringing Home the Cows (Observation into Description)" (Paul Shykula); "Yes, You Will Use Math Again and This is Why!" (Bruce Gordon); "Images of the American Myth: An Investigation of Prime Time Television" (Paul Marashio); "Facilitating the Perseverance to Learn" (Mary Boyle); "Instructor's Guide for 'Planning Personal Health: An Experiential Course'" (Andrea G. Gordon); "The Survival of Campus Culture at a Community Technical College" (Joe Perron); and "Hidden Characteristics of Effective Community College Teachers" (Glenn DuBois.) (VWC)

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PEDAGOGY JOURNAL

Volume 5, 1999

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"Learning can and often does take place without the benefits of teaching, but there is no such thing as effective teaching in the absence of learning."

Thomas Angelo & Patricia Cross

JC 000 222

New Hampshire Community Technical Colleges

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PEDAGOGY JOURNAL

New Hampshire Community
Technical Colleges

PREFACE

Paul Marashio
Chair, Pedagogy Committee

Community is a sense of place where people come together. The college community is subdivided into smaller, more intimate learning communities. These learning communities are comfortable places where students and instructors share knowledge and learning with each other. The purpose of these learning communities is to provide the learnings necessary for a graduate to master the possibilities by moving from a restricted past to an expansive future.

The writers in this issue of the "Pedagogy Journal" offer us glimpses into their respective learning communities, showing us how they bring students together for the common purpose of learning. We are giving a view of teacher as learning guide, as a facilitator to group discussions and activities. Often these instructors, to further enhance the harmonious, cooperative spirit of a community, have the students working in small, intimate groups where they teach and learn together. The articles in this volume of the "Pedagogy Journal" are a primer on how to build your own learning community. The overriding pedagogy theme is "hands-on" learning. To get a buy-in from the students to their sense of place, the writers unanimously call for student engagement in the learning process by students learning information, sharing the information, and finally analyzing or interpreting or evaluating or synthesizing the information.

In these learning communities the students share a common purpose – they all desire to learn. Isn't that what education is about – improvement of self through the learnings – cognitive and affective – obtained in general education and career programs? And when these students graduate from our colleges they in turn become like small stones tossed in the pond causing ripples that concentrically move away from the center into a wider and wider expanse. Through those graduates our learning communities have a positive impact upon the many other communities that lie beyond ours.

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CREATING COMMUNITY IN A COMMUNITY COLLEGE

Sandra Cole

"The community college system is the Ellis Island of today," was a theme struck at New Hampshire Community Technical College meetings last fall. That image of a welcoming entry way into a new world seems apt. Our community technical colleges do offer new possibilities to our students, a way to improve their lives both socially and educationally. And the need for a sense of community in our rapidly changing world is plain. Our colleges can offer to students a sense of community which might be missing in other parts of their lives.

In order to provide a community learning experience we, as a college, must be a united and cohesive community which can then offer a secure and welcoming environment to the entering student members. We must be nurturing and supportive to each other before we can be nurturing and supportive to the members of our ever-evolving student population. We must be united behind the goals and purposes of our Community Technical College System as well as adherents to the personal beliefs which urged us to become educators.

I work as Program Director for Project RISE, Claremont's single parent program and find that many of the same characteristics are shared by our students and those who landed on Ellis Island. They bring with them a diversity of ages, life experiences, educational levels, and cultural backgrounds. They are striving to make better lives for themselves and often their families. They are leaving behind 'old ways': poverty, addictions, low skill-low pay jobs, abusive relationships. They are facing massive changes in their lives, a transition to a new culture that often includes learning a new occupational language. In many ways they will have to adapt to a new culture and our colleges are the islands on which this happens.

Fortunately our students bring with them many skills and personal strengths that will assist them in this transition. Knowledge from past schooling and good basic working skills stand them in good stead. Of major importance, though, their motivation to make a better life provides the fuel to keep them going through the rigorous educational experience that greets them at the doors of our colleges.

Our students' chances of success increase when they have community support in their quest to make a better life, much as immigrants with family and other countrymen already in the new world did. Our colleges supply a community in which it is safe to grow, both socially and educationally. The mission statement speaks of "responsiveness to all students" and sets the tone for our colleges. The administrators in our community provide the structure within which we are governed. The staff provide help with the tasks which must be undertaken for smooth running of the college. The faculty provide a learning atmosphere in which students can use all of their strengths and learn to compensate for their weaknesses. And the learning center personnel and counselors are there to support students, both academically and personally, when difficulties arise. Each fall we become a mix of old and new community members who work to establish a new variation on an ancient theme, establishing a unique and vital learning community.

We must be a strong united community within ourselves, working in harmony so we can not only provide the most conducive learning environment, but also provide positive co-worker role models. We can also provide the support to each other that is needed to maintain our strength during times of crisis. As ambassadors of the new culture, we must demonstrate both by word and deed the cooperative characteristics of the world they will be entering.

Students entering our doors may be focused on acquiring job related skills or may be beginning their quest through higher education. They expect to learn from faculty and texts, but soon learn that the rich and varied experiences of their classmates add immeasurably to their experience. Many find that the 'hands on' learning in their technical classes better suits their learning style than the methods formerly employed in their high schools. But many also find the general education classes enriching to their quality of life in ways they never thought possible, teaching them to think and problem solve in ways that contribute to future successes.

When students enter our doors they know that they are undertaking an educational experience. But perhaps the most important experience for many students will be the social experience of living in a 'new world' from the one they are leaving behind: a world in which they are valued, and encouraged to strive and succeed; a world of peace, organization,

and disciplined learning. They may go home to experience the 'crab bucket effect'- people clawing at them to keep them down, being noisy and demanding when they want to study. But at the college they are surrounded by a community of faculty and fellow students who encourage and assist them in their upward climb. Faculty act as mentors, guiding them through their educational experience and providing positive role models. The students in their program often become their greatest support group, studying together and commiserating sincerely when things don't go well at school or at home. And since 'birds of a feather' do occupationally flock together, that's nice for the unity of a program group. They also gain knowledge and skills in working with 'birds of other feathers' in their general education classes and college organizations such as student senate.

While they are attending college, students are suspended between the two worlds. But through both formal education and learning from the examples of those around them, they can safely test their wings, learning how to look, act, and even speak the new lingo they will need in the world for which they are preparing.

When they enter the 'new world' upon graduation, they are ready to assimilate with the professionals they have become. Figuratively they have shed their babushkas and wool caps. Their appearances often change remarkably and a straightforward look-you-in-the-eye attitude confirms their greater self esteem. Graduation marks their disembarkation from the safe haven where they have made their transition.

Yes, we do stand as an open gate like Ellis Island, but unlike Ellis Island we don't release then unprepared into a strange world. In the community of our colleges they slowly acclimate to their future world. We have opened that world to them and now joyfully present them to it- a gift to the future.

I've always been fascinated by those who weave. I've watched their hands as they skillfully pass the shuttle back and forth, changing threads and colors as they go. I become mesmerized by their speed and their skill, forgetting for a time the piece they are creating. As the work progresses and the material emerges, I am drawn to the design, to the patterns and the textures.

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WORD WEAVERS*

Lynn Patriquin

We came together not so long ago, six strangers, each here for our own reasons, each expecting to be led through this journey by our leader with a map and a plan. Our leader, our common denominator, informed us that first evening that there was an idea, a beginning, and a goal of sorts but there were no direct or plotted roads from here to there and no real promise of one. We were in uncharted lands, looking for something that might not be there, and we had only a short time, in the scheme of things, to discover whatever it was we were looking for. We lost a traveler in the early weeks, but another joined us, as often happens in an adventure tale, and we were richer and closer to the award than we had ever expected to be, for now we had with us one who had traveled the road from the beginning.

As we began the search for threads that tied the authors and their works to each other, we turned to Robert Frost, the first recipient. For me the uncertainty intensified, for poetry intimidates me, and poetry interpretation among strangers was enough to have me rethink this journey, but as we read and discussed the poems I became intrigued, less intimidated and decided to give it one more week.

As we discussed Hiroshima, by John Hersey, in our second session we began to find threads, each of ours slightly different, and although we didn't realize it then we had begun to weave our own patterns. The book had a different impact on each of us. For me, it was the sense of renewal. Even as the city burned, people were drawn to the park, still green and lush. They followed the roads that took them away from the death that surrounded them and into life. The connections to Frost's works were plentiful, and we gained confidence.

*A paper presented at the 1989 National Undergraduate Literature Conference

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The weeks passed and the threads multiplied and we each became more and more aware of the patterns that we were forming. At times, an author's work wouldn't fit into my pattern and threads were left hanging, but through reflection and discussion those threads would be woven somewhere else.

We became aware that the same words very often had different meanings to each of us without changing the essence of the story or the poem. We read into the author's words our own experiences, emotions and personalities. The authors allowed us that but always kept us on the road they were paving, and we realized what skill these people have in their art.

We began to listen to the authors, and it brought a new dimension to the project. Donald Hall was the first we heard on tape. Now, we were hearing the words we had read, presented in the voice of the author, as he heard it in his mind and heart and soul. We prepared by reading books of our own choosing and I was surprised at my reaction to String Too Short to be Saved. Here were simple short stories of a man reminiscing about the time he spent on his grandfather's farm while he was growing up. I became depressed and even angry from time to time and I would put the book down and read his poetry. But the stories moved me and called me back. In The Wild Heifers, Hall writes of the day when he was fourteen that he realizes the stories of his grandfather are so much more than tales to enjoy. He writes:

> *He was giving his life to me, handing me a baton in a race, and I took his anecdotes as a loving entertainment, when all of them, even the silliest, were matters of life and death.*

I realized then that it wasn't the stories of Hall's youth that angered me, it was my own regrets at not having saved the stories that were told to me all those years ago. Unlike Hall, I had lost those strings and fragile threads to my past.

We listened to his readings from the Hale awards and he became real to me. He's a man who has a sense of humor, and a wonderful voice, and he even made a mistake or two. I couldn't help but smile as he read The Ox Cart Man, a poem he transformed into an award winning children's book. There was no way that I could know that evening, that in the not too distant future, Donald Hall would be sitting at our ban-

quet table, the ruins of a turkey dinner, apple pie and coffee between us and that I would ask him about The Ox Cart Man. There was no way I could know of his excitement and his awe of the poem. And I knew as he talked about The Ox Cart Man that it had been a gift to him. He spoke of the years that he worked on the original poem, and of the decision to write the children's book. He spoke like a child who had made an incredible discovery, words spilling out, eyes dancing, body poised as if he would jump out of his seat. Then he paused as if making a decision, and he turned and said, "It was a gift . . . It really was.", almost as if we wouldn't believe him. But, I had known. I'm a believer in gifts. And after he left the table those words haunted me. They drifted into my thoughts as Kearns Goodwin spoke of LBJ and the Roosevelts. They followed me home riding high on the bright October moon. They became entangled in my thoughts, whispering to me like a secret, and the search became personal. The purpose of my journey shifted, the direction was less sure, the vision less clear. I found I had to take a long, deep breath and look back across the roads I had traveled.

In that journey back, I returned to the night we were asked to try to imagine some of the characters of different authors meeting each other. At first it seemed an odd request, but knowing our leader and trusting her I followed her down that path. As I read different pieces by different authors I became intrigued with what might happen if certain characters did know each other. I wondered what it would be like if the soldiers from Tom Wicker's novel Unto This Hour were to find the soldiers in Hiroshima, huddled deep in the bushes of the park, their faces burned, their eyes gone. Or what would it be like if Frost's hired man, Silas, visited Maxine Kumin's neighbor Henry Manley? I've imagined them sitting by the fire in Henry's shack, sipping Applejack and cackling over stories of long ago. They complain about the conservationists and college boys. And I've seen the look of fear that passes over their faces as night begins to fall. They shiver, throw another log on the fire and try to shoo the ghosts away.

I thought about Doris Kearns Goodwin, who was the guest of honor at that same banquet, talking about her imaginings, those things she couldn't put in her books because there were no facts to back them up, talking about what might have happened if Roosevelt's guests bumped into each other in the hallways of the White House late at night in their robes and slippers. Her playing the imagining game too, somehow gave

more credence to what we had been doing. After all, here was a woman whose search for the truth has taken her places no one else has thought to go, a woman who will check a fact until the leads run dry, before writing a word. Yet she can play with the history she uncovers, turning it over in her own imagination, perhaps in doing so, giving more depth to the people she's chosen to write about.

We read the poems of some of the authors and their comments about why they selected these poems that were special to them. Some, like Hall, saw particular pieces as gifts. Such poems seemed to write themselves, coming from a place deep within the poet. They were inspired by some outside force that brought forth that which lay hidden within themselves. They write about being led by the piece, being the vessel through which the poem was written. Kumin shied away from analyzing her process, not wanting to meddle with her muse. She wrote, "I don't even write because I want to, but more because I have to."

Listening to Wicker and Goodwin, I would hear that same kind of wonder and excitement in their voices when speaking about a certain piece or character. I came to realize that writing is an adventure for these writers. It is exciting, full of discoveries, and somehow the ultimate thrill is still just out of their reach. What would the ultimate thrill be I wonder? What could these word weavers find that would somehow satisfy them?

For me the longest and strongest thread that weaves these authors together is the depth and power of their writing. The layers are not piled one on top of the other but are beautifully interwoven details. Some of the pieces are like the intricately woven webs of a spider whose delicate threads connect to each other forming a beautiful but strong enticement. Like the unsuspecting prey of the spider, we are drawn into the word weavers' webs, by words, imagery and the power of their honesty. The authors have the courage to reach deep within themselves and the expertise to express those emotions as powerful images with words. So often I would read a piece and believe that I had gotten everything possible out of it. I would go to class and find that each of my classmates had seen or felt something different and unique to the work, yet each of us had the same understanding of the story or poem or essay. Often I would be drawn back into a piece, so powerful was the writing.

I had been so deeply involved with the project, searching for threads and roads and common grounds, that I had quite forgotten about the person for whom the award was named. In my imaginings about Silas

and Henry, about those who survived Hiroshima and those who fought in the South, I never thought to include Sarah. What would she say about these authors and their work? Would she approve of the choices that have been made in her name? I went back to the library one cold Saturday morning in November and requested to look through her books in the case in the room named for Sarah. I followed the page up the stairway and breathed in that smell that only older libraries seem to have and remembered times from my past and thought of Donald Hall and his past and smiled at the thought of his excitement when speaking of The Ox Cart Man. As I waited for the young page to unlock the glass cabinet, I looked around the now familiar room. I ran my hand over the dark wood of the massive table, and read the names of the authors I had known so little about just a few months before. Frost, Wicker, Kearns Goodwin, Hall and Kumin. Now, I know their work, know their voices; the search had become so personal. The page cleared her throat, and as I turned, I realized I was no longer sure what I was looking for. The thick leather volumes of the "Lady's Book" and yellowed copies of "Godeys Magazine" awaited, and as I chose the 1856 volume of the "Lady's Book", I felt as if I had found the golden thread, the one that would somehow tie this part of the search together. The page inquired how long I planned to be, and distracted, I said I didn't know, a half an hour, maybe more. I opened the book and my senses were filled with time that had passed, the crackle as I turned the fragile, yellowed pages, the musty smell; all reminded me of the years gone by, and from somewhere deep inside of me, Kumin softly whispered "Our ground time here will be brief". And as I wandered through the pages, drifting back in time I became aware of all that was contained in this volume. There was history and poetry, prose and biography. There were stories about human nature and adventure, and I realized more than I ever had before that the thread that tied the award winners together was the thread that tied them to Sarah. It was the diversity of the writing, the depth and expanse of it. I couldn't help but imagine Sarah smiling and nodding as each new author was added, never excluding one because they wrote in a different style or technique but accepting each for their individuality. I imagined her excitingly taking a poem from here, an essay from there and an excerpt from a third source and editing them together in a booklet to "sell" the author being honored. I imagined her packing the house on award night, and I imagined her giving young writers, unknown writers, hopeful writers a chance

to strut their stuff on the same stage as the guest of honor. The imagining happened swiftly, like imaginings often do, but I feel there was some truth in it. She is an incredible lady.

****

As with the weavers that weave the rich,
deeply patterned cloth on their looms,

So too do the word weavers create beautiful material.

Their threads are words, their loom, the pen.

And as the weavers have a gift of creating fabric to wrap our bodies,

The word weavers have the gift of creating pieces to
wrap our minds, our hearts

And as I turn back to watch the weaver at the loom,

I realize there's a poetry in the work . . .

a rhythm, a mystery.

Lynn Patriquin
December 10, 1996

STUDENTS IN TRANSITION: A GRIEVING PROCESS

Marcel A. Duclos

The following essay discusses three assumptions about our student body. The first assumption is that many a student here at the Institute is a person who lives out of or lives out his or her family's hopes, ideals and fantasies. The second assumption is that a number of our students proceed in and out of many gains and losses during their stay of two years with us. And finally, the third assumption contends that most of our students struggle with the natural grieving that accompanies the transitions they experience throughout the Admission-to-Graduation process.

These assumptions are the result of intuitive observations and personal interactions with a sizeable cross-section of our student population for over twenty-seven years. Since intuition and subjective feeling can be right-off center as often as it can be right-on center, please let your own experience guide your critical analysis of these remarks. They are meant to open creative exchanges among all of us who offer services to students.

The following contains a discussion of each of the three assumptions as well as final considerations and implications based on Psychoanalytic and psychodynamics and Core Energetic body psychotherapy.

LIVING OUT OF OR LIVING OUT

Students here, as well as students elsewhere, who LIVE OUT OF the hopes, ideals and fantasies that they learned back home in the private myth of their respective families, in the communal understanding of their community, in the professed "oughts and shoulds" of the greater culture, have an adventure awaiting them as they begin college. Their stay with us may well bring them to a more conscious grasp of their personal and individual views and goals. Sometimes, it brings them to a re-evaluation of what they held dear; even of what they had previously thought unchangeable. If, for a particular student, it is the increasing consciousness that awaits him or her, he or she may experience a loss of certainty, of innocence, and may be subject to the pangs of grief. If for another particular student, it is the process of re-evaluation that begets a change, the student may experience a loss of fidelity to one's self and to one's origins and thereby suffer the throes of traitorous shame, doubt and diminution of self-esteem.

In both cases, the individual has participated in the dispelling of darkness and in the dawning of new inner light at the unavoidable cost of moral and psychological "sin" and even guilt as the price of increased autonomy.

On the other hand, students of whatever age, who persist and insist in LIVING OUT the family's hopes, ideas, and fantasies as an imposed loyalty and who would even defend this trilogy as sacrosanct and untouchable are destined to postpone the necessary work of identity formation and consolidation. They are digging a temporary grave for themselves instead of a well to the deeper waters of selfhood. They are frozen in place. They are suffering from a potentially severe developmental arrest. They are caught in and by the collective opinions. They are fixated in rigid thoughts, feelings and judgements. They have assumed an ill-fitting and unseasoned mantle of adulthood before their time. They are not shedding their ill-fitted armor. They are on the road to an ever more regressed state which will only fester long enough to infect their future with maladaptive behavior and even psychophysiological disorders.

The sadness in this is that they may never know that the source of their stress is principally from within and not from without. And, while they are with us, they may be, in appearance, well served by their borrowed persona and automatic personality; and thereby escape our busy eyes. But less we forget it, this student's own true self, the I at the personal center, groans and suffers through its own slow and painfully delayed birth. This student, however consciously unamenable to an intervention, is in transition nonetheless.

GAINS AND LOSSES

Our students experience many losses during the intense two years of education and training in our programs. They lose their prior adaptive competence and functional identity as they transition from their prior roles to that of neophyte student. That many undergo a transitory loss of confidence in their ability to cope - not only at school but also at home, at work and at play - does not surprise us. The rising tide of even modest feelings of inferiority does restrain and curb initiative with the ensuing lowering of a sense of competence in the very art of living. The over compensation to this psychic state is often unfounded grandiosity to cover the regression into feelings of inferiority.

From one course to the other, from one clinic to the next, from the basic lab to the advanced one, from one semester to the other, from the freshman year to the second and last one, the cyclical and spiral return to new beginnings almost always implies the loss of some transitory self-esteem in the service of a more lasting one.

However organic, however rhythmic the stages of development in all domains: physical, cognitive, emotional, social and ethical; we all, and our students included, know something about the natural and necessary grieving that composes the warp and woof of creative change. Beginning with the physical domain, we can say that the physical stability of adulthood is won only after a hard fought and heroic contest with the instinctual energies of prolonged adolescence. The gain of a relatively balanced physical stability implies accepting the loss of an all-too-enticing aggressive and erotic impetuosity. The gain of new concepts and of new cognitive processes beyond the mere assimilation of additional intellectual aliments or nutrients involves the building of new mental accommodations. And this speaks of the obligatory discarding of familiar but outmoded concepts and cognitive processes and the gain of an increased emotional awareness.

The acquisition of more self-directed management of one's passions requires the loss of those irresponsible spontaneous episodes called the "I-don't-know-what's-got-over-me" events. The gain in social/interpersonal skills also necessitates the losses experienced through incidental and also deeply felt rejections. Relationship, closeness, intimacy is individually possible only if one is faithful to one's own identity and risks offending others even in an alienating way. The capacity for aloneness is the condition of togetherness. And finally, the gain of a more informed and more fully chosen ethical system of values does not come to pass without some anguishing over the loss of previous moral security: the familiar price of liberation.

Many of these gains and losses, four year students spread out over twice the amount of time allotted to most of those in our system. We could ask ourselves whether the impact of this change exacts a greater toll given the compressed time span?

NATURAL GRIEVING

What then might be a clinical psychodynamic picture of the student who is struggling with the natural grieving that is a consequence of being in a

multifaceted and multifactored transition? Without developing the familiar matrix of bereavement and grief, some of the normal symptoms of grief may be of some help to us in identifying and supporting a student "in transition".

The intensity of the grief suffered depends, in great part, on the significance of the object that is lost to the person losing it. The more directly linked the object is to the person's sense of self, the greater will be the loss and the subsequent grieving process. If we were to compound all of the losses and all of the transition experiences mentioned above, we could see an individual displaying the following syndrome.

At first, the student would be at least bewildered: might feel numb by it all. The primitive defenses of denial, projection and rationalization would kick in at first and would initially ward off the awareness of pain which would eventually still make itself felt. Given the losses, the student would feel some emptiness, some sadness and might even experience some sleep disturbances including awakening dreams.

If the losses are pervasive enough, the student may despair to some degree about the purposefulness of the changes which beset him or her. There may be some reduced ability to feel pleasure, some restlessness, some fatigue. The student may complain about a number of physical symptoms such as: loss of appetite, headaches, gastrointestinal disturbances, dizziness. Some students may withdraw into isolation; others may throw themselves into excessive activity and desperately seek to be and to stay in the company of peers.

The sadness that many feel is mixed with anger at the real or imaginary abandonments by those they had identified in the past, or presently identify, as their nurturing agents. "Why is somebody not taking care of me?" and "Why can't I do it all by myself?" are two hounding internal harangues torturing such a student. The realization of this conflict can beget additional self-reproach, intensified depression and maybe even a final despairing capitulation in the form of academic failure or withdrawal for all sorts of declared reasons; not to speak of the ultimate illusory answer to the question "What is there for me now": namely, suicide. Some others would have answered with a more reversible numbing remedy: abuse of alcohol and/or of other drugs or even other at risk behaviors such as unprotected sex.

A FEW IMPLICATIONS

The work that we might be called to do would be akin to "grief work". We can be of some help to these students from Orientation to Commencement and at any point in between and occasionally after as well. WE can assist them in reclaiming the emotional energy (libido) which has turned to self-accusation, to feelings of worthlessness, to self defeating behaviors, to body armoring. We can often promote their healthy development if we can allow and sustain their "transitory" attachment to us. The more a student has suffered from early unreliable and/or confusing parental caregiving, the more insecure and the more vulnerable he or she will be to chronic grief in life, including their transitions/passages here with us.

For that student, we can stand tranferentially in the place of the wished-for nurturing other. We can be an adult who is willing to accept the transitory dependence of the student. And then, in time, also facilitate the eventual separation without activating their fear of abandonment.

We can teach, direct, advise, confront, counsel and support all in the same breath as we speak the truth in the here and now of their passage, of their transitions.

In a more physical way, in the language of the body, we might consider how we look at the student; how we see the student; how much eye contact we can tolerate with the student. We might observe how we stand with the student, stand up for the student, stand up for our self; how we help the student stand up for self. We might take note of our ability to stay in place and hold our ground with the student; how we promote the student's ability to be personally centered: to be skilled at living in the here and now with us, with others.

We might even experiment with being in the presence of the student for the purpose of simply experiencing the uniqueness of this other whom we are privileged to mentor for a brief moment, and by whom we are willing to be affected in our core self in the exercise of our calling as educators.

BRINGING HOME THE COWS

(Observation into Description)
Paul Khykula

"Shoot black and white," Walt said. "It's cheap and you can develop it yourself."

I nodded.

"Next, go out and shoot and shoot and shoot! Just pick anything and shoot it from every conceivable angle. Find something special about it and shoot and shoot and shoot."

With those instructions, I started my training as a photographer; a 25 year path that would lead me to video production, TV news shooting and editing, promotional script writing, and then eventually to what I do today: teach basic writing to developmental English students.

I have always been interested in photography, but had only dabbled in it until I moved into a new apartment in the country with my wife. Walt, our new neighbor, was a professional photographer, and along with his advice about shooting and his books on photography, he gave me a new way to see the world—and a new career.

"Look at something—anything—very, very, very closely and see how it changes from different angles," he continued. "There will be something unique in everything you look at. Come on, I'll show you."

Off we went, down the hill to the pasture that was behind the renovated farmhouse where we lived. At the bottom of the hill, across a dirt road and enclosed by a weathered-gray, split-rail fence, was a long narrow field. There were ten or so Holstein cows—the black-and-white ones—grazing together, heads down, intent on a mid-afternoon meal. Walt bent over and squeezed between the railings and walked into the center of the herd and started shooting. I could hear the rapid clicks of the camera shutter, separated by the quick mechanical purr of his Nikon's power advance. I followed hesitantly, clutching my own camera, a bit afraid of the cows and careful as to where I stepped. If the cows didn't seem to be bothered by Walt and his click-purr-clicking, they were definitely curious about me. Two of the larger ones came right at me and pushed their wet pink noses up at my face to get a better smell. I passed their inspection—harmless and nonedible—so they turned away and went back to munching on clumps of grass. Their legs and flanks were covered with mud and dirt. The flies buzzed around them, darting back and forth, avoiding the swirling flicks of the cows' whip-like tails.

While I was dodging the cows, Walt was snapping off shot after shot. He told me to start shooting. I did and after 15 minutes I thought I'd taken every possible picture of every cow in the field. Walt continued shooting for maybe another 10 or 15 minutes while I stood at a distance and watched.

A half-hour later, we had developed and printed out our contact sheets of the cows in his darkroom. Every one of his pictures was interesting. He had taken a multitude of different shots: two full rolls of 36. There were close-up, medium, and wide shots; he had changed framing, angles and position, adjusted depth of field, balanced groupings, and used back-lighting and shadowing. Every frame seemed to have a different point of view. They all had what Walt called "a feel" to them. These weren't just any cows; they were cows with character.

Mine all had a homogeneous look to them. Yes, they were cows, but there was nothing to distinguish one from the other or one group from another. There was no detail, nothing to make the picture more than just a picture of any cow. My cows weren't unique.

"This is how a photographer sees the world," Walt said, holding up one of his proof sheets.

I went back to the field many times after that, and every time I found more and more ways to take pictures of the exact same herd of animals. Indeed, they now became individual cows—each with something to distinguish it from the others. I also took thousands of pictures of the fences, flowers, grass and trees in that field. I began taking shots of the tumbledown stone walls, rutted dirt roads and old rusted, abandoned farm equipment. I began to see details in everything. The world had opened up to me because I could see as a photographer sees. It is a beautiful way to see—always interesting and somehow exciting.

Now, what does this have to do with teaching basic writing? Everything! Observation is the first step to writing well. Developing writers need to be able to observe the world closely if they are ever going to be able to write about it. The visual sense is the strongest sense for most people; it is their primary way of interpreting the world. To observe means to take in the visual element and to abstract it, to describe it as best you can with words. To observe closely is to refine your image and give it distinguishing features. In other words, to give the cow character. If observation is looking at life with a photographer's eye, describing is looking at life with a writer's eye.

One of the first assignments I give my students at the beginning of a semester is to observe a gathering of people for 15 minutes or so. Observe a picnic, people eating at a cafeteria or restaurant, a group at a party, an auction, a tag sale or sporting event. I tell them to take notes about what they see, and go home and write about what they observed. I do not tell them what to look for specifically; I just tell them to note and write down everything they see.

During the next class, I have everyone read their observations out loud. Most of the students have just taken quick notes without much depth.

> *We were eating at a crowded restaurant. There was a family of five at the table next to us. A mother and father, two small boys, and a baby girl. The father had finished eating and looked mad. The mother was helping her daughter and one of the boys was playing with his food. The father said something to one of the boys and he stopped playing with his food. They finished dinner, the father paid the check, and they left.*

Pretty sketchy. It's more like a list of things, a functional nontoxic list but a list all the same. The scene and the people don't really have "a feel" to them; it's just a bland, homogenized view of the scene—cows without character. Just snapping pictures.

Most of the time—and so far I have been lucky—there are one or two students who have really gotten involved with their observations. They are starting to see with a photographer's eye.

> *We were too hungry to wait 15 minutes for a table in the non-smoking section, so we told the hostess we'd take the table in the smoking section. She seated us in the far corner of the restaurant near the entrance to the kitchen. Our table was jammed in next to one with a family of five crowded around it. The father, a thin man with oily, black hair, had just finished his meal, and was smoking a cigarette. Opposite him, at the other end of the table, his wife was busy helping their baby daughter cut her meat. The mother and daughter both had bright blond hair pulled back into tight ponytails that were tied with matching blue ribbons. The little girl was about 3 or 4 and looked like her mother. She had a round pretty face with fair complexion. The mother and daughter both wore gold*

pierced earrings. The little girl was bouncing up and down, looking back and forth from table to table. She watched us for a moment. I think she was more interested in everything going on around her than in eating. One of the two boys, he looked about 5 or 6, had one hand on his chin and was stirring his mashed potatoes around the edge of the plate with his fork. His father barked at him to stop and then crushed out his cigarette. The boy stopped, but started up again, once his father starting talking to his mother.

This scene is fuller and richer because the framing and focus is changing all the time—first the father, then the mother and daughter, the boys next and then back to the father. Little bits of information start to build up as the camera angles change and we see more of each person. Relationships are starting to form as interactions take place; the people have the ring of reality to them—"a feel", as Walt would say.

After listening to all of the observations and discussing them, the rest of students begin to understand that there is more to view in any situation than just the obvious. They start to see the power of detail and the need for the use of different, more specific, descriptive words.

From the observation exercise, I continue with more assignments designed to open up the students to their other senses: sound, touch, smell, and taste. But, at this point, I am content for them just to have made the connection between the visual and the written.

Hopefully, they have learned to see the character in the cows.

YES, YOU WILL USE MATH AGAIN AND THIS IS WHY!

Bruce Gordon

...mathematical ideas originate in empirics*...As a mathematical discipline travels far from its empirical source, or still more, if it is a second and third generation only indirectly inspired by ideas coming from 'reality', it is beset with very grave dangers...there is a grave danger that the subject will develop along the line of least resistance, that the stream, so far from its source, will separate into a multitude of insignificant branches, and that the discipline will become a disorganized mass of details and complexities. (From the collected works of John von Neumann).

John von Neumann isn't commonly discussed during casual conversations in most households, but he is known in mathematical and scientific circles and is generally considered to have been a brilliant individual who made significant contributions in theoretical mathematics, physics, and computer science. This article isn't a biography of von Neumann; it is about doing math and experiencing math. von Neumann's prowess in theoretical mathematics is indisputable, yet, as evident in the opening quotation, he never lost sight of the fact that much of what drives the development of mathematics are phenomena that occur all around us. Isaac Newton was motivated to develop calculus by the desire to describe nonuniform motion. Newton's famous inverse square law force of gravity, which stood for centuries before being "improved" by Einstein, was deduced from observations of the Moon's motion. I wouldn't claim for a nanosecond to be even close to the same league as von Neumann, Newton, or Einstein, but if they could find inspiration for their mathematics from the natural world, why can't we—the teachers of mathematics?

Before anyone utters an angry rebuttal, something like, "I always use examples in my math classes", or something stronger that's unfit to print, let me say that's good, but I think we need to go further. A textbook example is just that. Usually math textbook examples are somewhat contrived and seldom show the origins of the equations that are used as examples.

*Empirical/Empirics: relying on experience or observation...originating in or based on observation or experience: Capable of being verified or disproved by observation or experiment. (Webster's New Collegiate Dictionary)

I employ a somewhat radical departure from the mainstream approach; I do experiments, or rather my students do them. A discussion of a mathematical topic is tremendously more relevant and engaging if that topic is built on a solid empirical foundation. One might draw many different parabolas for hours on end with or without the aid of technology, but that shape will mean a lot more to a student if it is plotted from data collected from the trajectory of a projectile or the crossection of a microwave antenna or the position-time data from a freefall experiment.

Some readers are undoubtedly thinking, I don't have a microwave antenna, so what use is that example? I know most budgets aren't too impressive these days, but for about $150, one could buy a small satellite dish that will last forever. The trajectory of a projectile can be plotted with impressive accuracy using a tennis ball, a blackboard, and close to the board several pairs of eyes owned by eager students ready to plot the position of the ball as they see it fly by. As for some of the other experiments, they can be accomplished with simple, inexpensive equipment or perhaps some gadgetry available in most science labs. I have the good fortune of teaching all my courses in a science lab, but for those without that luxury I'd like to suggest a creative scheduling idea. Schedule a math hour (or more) a week, if possible, in a science lab; that way, apparatus will be readily available.

Many simple, and again inexpensive, items are easily acquired that will yield linear data. Masses of M&M's plotted against number, sunrise and sunset times over a week, or a simple model of a human arm with a spring scale for a biceps and some masses for a load at the "hand" will produce linear and readily analyzed data. I emphasize the analysis aspect since the acquisition of real data provides the opportunity to analyze a situation in more depth than the typical textbook example provides. Also, students are more likely to be engaged in the work since they will "own" the data.

An inexpensive but analysis-intensive experiment is what I call "walk the plank". Put a five or six foot 2X8 across a pair of bathroom scales with each scale under opposite ends of the plank. Elicit the help of a student who isn't weight-conscious to slowly side-step his way across the plank from one end to the other all the while recording the indicated weights from both scales. Graphs of both scale readings as a function of distance will produce straight intersecting lines. The concepts of positive and negative slopes, y intercepts, and the graphical method of solution of two si-

multaneous equations by intersection are illustrated by this simple and quickly performed experiment. The intersection occurs at the middle point of the plank which is what intuition predicts. Because of the breadth of the concepts involved, the analysis has some depth to it. I will even go so far as to say, make sure the students present their answers to the slope and intercept with correct units! Too often in math books variables are generic, but that's not the way it is in real life. Bringing the students back to reality with this connection reinforces the relevance of the math. Simple manipulations with units can be used to reinforce concepts from fraction arithmetic, and we all know fractions are a nemesis for most students.

What if you don't want to incorporate science experiments into math, or if your students are all business majors, how can you make the math relevant to them? Students can plot the Dow Jones Average as a function of a long period of time and then make a linear, or quadratic, or exponential fit to the data. The level of sophistication is dictated by the level of the class. They can predict a future value based on their model. They might get lucky and come close with their prediction or their almost certain dismal failure will teach them a lesson in the probabilistic and somewhat chaotic nature of the stock market. A similar exercise can be accomplished by plotting and modeling used car prices. Students could actually collect data by visiting automobile dealerships, but if time is tight, they can use the N.A.D.A. blue book. Again, mathematical models can be determined to describe the data and predictions made about future values of vehicles. This is also a good reality check that illustrates the rapid depreciation of a typical automobile.

Food packaging contains a wealth of information that can be used to investigate concepts such as percentage, ratio and proportion and simple functions. There are many statistics presented in the typical list of necessary nutrients and inevitable poisons present in our foodstuffs. Students can compare claims between different food packages to look for consistency in, say, recommended daily allowances of saturated fat or protein. Students can plot calorie content versus fat or carbohydrate or protein percentage and look for correlations. Doing some surveys and investigating the demographics of their own institutions can provide students with some interesting statistics. You are only limited by what is tastefully or socially acceptable!

Can I honestly say I've turned on all students to math by having them experience math? Unfortunately, no I can't! However, I do think I have

turned fewer students off to math with this approach. I'm not advocating that we totally abandon traditional methods, such as formal proofs; I just think we should introduce as many concepts as possible from the perspective of real-world-immerse-yourself-in-it phenomena. I think technology has its place, but I'm not its slave. I think the more instances in which students are directly involved collecting data without the intervention of some fancy computer interface, the better. Once they have the data and if their sophistication warrants it, the analysis of the data may be facilitated with the use of some appropriate technology. The most important thing is that the teacher and the students have some fun doing math, because if they do, the students will continue to learn math.

IMAGES OF THE AMERICAN MYTH: AN INVESTIGATION OF PRIME TIME TELEVISION

Paul Marashio

"...understanding and interpreting images in many respects, is now almost more important than the printed word."

Gordon Ambach

Introduction

Several years ago the Cannon Rebel joyously exclaimed, " Image is Everything." This exclamation speaks to the audience who tune in to prime time television, especially to dramas and adventure programs. Even though annual television audience ratings indicate a decline in television viewing, millions of people continue to watch the electronic storyteller. During the prime time hours, the electronic storyteller transmits to the attentive viewer America's cultural myths, values, beliefs, dreams, and character. Through the stories, appealing plots and characters, powerful images reinforce how we define and shape America's National identity. Since many viewers see television as an entertainment medium and a large percentage of people watch television regularly, at least on the average of 5 1/2 hours per day, it seems appropriate for a unit studying the medium's impact be included in social sciences, English, and/or humanities courses. The following unit entitled "The Electronic Storyteller" is used with my students in Myth in 20th Century United States Culture, an American Studies course, for a two week venture into the world of Prime Time Television.

Overview/Outcomes

Students are given a list of prime time television drama/adventure programs. They are asked to choose two one-hour prime time shows to view. In addition, students are assigned a television script to read.

Using a values chart, a series of character reading charts, and a gender traits chart, the students formulate interpretations and analyses about the inhabitants residing in television land. The purposes for this study of "The Electronic Storyteller" are to determine how myth (national ideology), values, gender roles and character traits are transmitted to the viewers by this popular medium. The primary question for the study becomes the age old humanities question - who are we?

Time Period

This activity can range from three to six fifty-minute class sessions. A handout - The Electronic Storyteller (see below) - is distributed to the students. I review the assignment with the students explaining the unit's requirements. The students are assigned to use the questions in the handout as a way and means of collecting data. Included in The Electronic Storyteller's packet are: a values chart with the definitions of several values, and three character reading charts, (hero, love interest, and villain). Quantitative data for each character reading chart is collected from both the television script and the two television programs. During the first class the students compile data from the three character reading charts to give students a larger chunk of raw data to analyze. Afterwards, the students discuss and analyze the raw data, making inferences and eventually formulating interpretations. Following this sharing session the students discuss the data collected from the questions on page one of the research packet for their specific television programs. What the students discover during this sharing session is that even though each television program is different there are patterns common to all television programs. This comes as a revelation for many of the students.

The Electronic Storyteller

Goal: Understanding how myth and values are transmitted through the Popular Culture of Television.

Learning Objectives:

- *Content* - Students will learn of the major myths transmitted by primetime television.
- *Collection* - Students will learn how to collect evidence using materials available from electronic and printed formats.
- *Analysis* - Students will come to understand the process model employed by humanities in examining evidence.
- *Synthesis* - Students will master the ability to produce a coherent, final written synthesis of evidence that includes a thesis and conclusion(s) based on responsible use of the evidence and through demonstration of writing, editing, proofreading, and computing skills.

Television is America's electronic storyteller. In ancient times a people sat around the campfire listening to the storyteller spin and weave a tale; in contemporary times people sit in a dimly lit room viewing the elec-

tronic storyteller. Television, like a storyteller, imparts to the audience myths through the tales it tells about a land inhabited by a people who share common language, beliefs, values, morals and history.

Your assignment is to view the tales of the electronic storyteller selecting two from an action adventure, or a detective or a western, or a drama, or a combination. Then answer the following questions:

What myth(s) are imparted by the story?
From the "Values" sheet identify the values imparted by the story.
Were you satisfied with the ways in which values were handled?
Is American TV too violent?
Do a "violence count" – the numbers and types of violence responses – draw your own conclusions.
What patterns do you see in these stories? (plot/characters)
From the "Character" reading sheet identify the character traits of the major characters in the story.
How does the electronic storyteller influence perceptions of men, women, race, ethnicity, age and physical appearance?
Who lives in TV land?
How do they behave?
Who has the symbols of power?
What are the symbols of power?
What values, beliefs, and ethics do they hold in common?
Define and identify the American character.
Is TV a large mirror reflecting back to the American people an image of American culture/society?

Character Reading

The Value Structure of Characters

Character trait	***HERO***				
Gender	*Male*	*Female*			
Nation	*USA*	*French*	*Asian*		
Place	*Urban*	*Rural*	*Frontier*	*Space*	
Time	*Past*	*Present*	*Future*		
Age	*Young*	*Middle Age*	*Seniors*		
Race	*White*	*Black*	*Asian*	*Hispanic*	
Class	*Low*	*Middle*	*Upper*	*Working Class*	
Type of Job	*Professionals*	*Detective*	*Angel*	*Lawyer*	*Warrior/Vigilante*
Job Motivation					
Marital status	*Single*	*Married*	*Widowed*	*Divorced*	
Love status					
Parental status					
Body					
Hair					
Face					

Name: _____

Character Reading

The Value Structure of Characters

Character trait	***VILLAIN***				
Gender	*Male*	*Female*			
Nation	*USA*				
Place	*See hero's character reading*				
Time	*See hero's character reading*				
Age	*Young*	*Middle Age*	*Seniors*		
Race	*White*	*Black*	*Middle East*	*Hispanic*	
Class	*Low*	*Middle*	*Upper*	*Unknown*	
Type of Job					
Job Motivation					
Marital status	*Single*	*Married*	*Widowed*	*Divorced*	
Love status					
Parental status					
Body					
Hair					
Face					

Name: _____

Character Reading

The Value Structure of Characters

Character trait	***HERO'S LOVE INTEREST***				
Gender	*Male*	*Female*			
Nation	*USA*				
Place	*See hero's character reading*				
Time	*See hero's character reading*				
Age	*Young*	*Middle Age*	*Seniors*		
Race	*White*	*Black*			
Class	*Low*	*Middle*	*Upper*	*Unknown*	
Type of Job					
Job Motivation					
Marital status	*Single*				
Love status					
Parental status					
Body					
Hair					
Face					

Name: _____

"What a Man's Gotta Do and a Woman too"

Identifying the Masculine and Feminine Myths
In Popular Culture

Goal: Understanding how literature, advertising, movies, and television define gender.

How does popular culture shape our identity?
What does it mean to be an American Man?
What does it mean to be an American Woman?

The Masculine Myth says in a patriarchy men dominate everything including women.

The Feminine Myth says in a patriarchy women subordinate to men.

Our National Mythology teaches us what our gender traits are supposed to be. Using the gender traits listed below, apply to the assigned popular culture medium to answer the above questions.

Masculine	**Feminine**
independent	*dependent*
firm	*soft*
competitive	*uninterested in competition or success*
covered bodies	*exposed bodies*
paternal	*maternal*
self-sufficient/self-reliant	*reliant*
rough/rugged	*gentle*
dominant	*subordinate/submissive*
workplace	*home/domestic*
superior	*inferior*
organized	*scattered*
active	*passive*
logical	*illogical*
included	*excluded*
primary	*secondary*
subjects	*objects*
invulnerable	*vulnerable*
assertive	*conform to the wishes of men*
handsome	*cute, beautiful*
strong	*pliant*
engage in gun/sword fights	*sexually available*
swing from vines	*nurturing angel*
right social injustice/solve crimes	
struggling for survival	

Assessment

Through an essay of approximately six typed double spaced pages the students interpret and analyze the data discussing the American Character, the American Dream, the American Culture, and the American Myth.

One such research approach requiring the use of a process model is to have the students become alien historians or anthropologists from another galaxy. The only information and documents they have about this place called America are the primetime television programs. They must write a humanities or a social science essay on the inhabitants of America. Their account should include the mythic elements of the culture, the values, the morals, the dreams, and the character traits. To help with the writing, ask the students to select a metaphor they believe helps to define who these Americans are. This gives them an essential thread with which to weave their account into a tapestry.

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FACILITATING THE PERSEVERANCE TO LEARN

Mary Boyle

It is the perseverance to learn which results in enduring educational experiences. How does one facilitate this process as a teacher so that students will be more involved in their learning? Certainly, the intrinsic nature of motivation is there, but somehow, educators must help the students realize that the motivation within them can more effectively be directed toward meaningful learning once they accept the responsibility of learning as their own. Gaining confidence in the ability to grasp the meaning of the learning task will empower students' sense of mastery of these events that make learning happen. In other words, students must *feel* that they have control of their learning. This will place their efforts into more useful directions.

For the instructor, the learning tools of concept maps, active learning groups, peer presentations, metacognitive writing, and case studies provide a variety of ways to help students through the learning process. While I investigate the use of these tools it is the cognitive development in students that I consider. The purpose of these pedagogical strategies is to empower students to externalize the meaning of their educational experiences while relying on past experiences to master new experiences and thus derive knowledge. "Learning about the nature and structure of knowledge helps students to understand how they learn, and knowledge about learning helps to show them how humans construct new knowledge." (Novak & Gowin, 1984).

Active learning is experience based. The key to experiential learning is that the learning is caused by the learners. They choose to construct new meanings from experience while the instructor is there to provide affective assurance. One way of being supportive to the student is by providing learning communities in the form of study groups, peer teaching, and group activities within the classroom. Frequent feedback by the instructor encourages students and should come early enough in the course for students to have the chance to respond. (It is beyond the scope of this paper to examine teaching across the curriculum and interdisciplinary team teaching but these should be examined as well because they may help connect content with new experiences and may be another means to provide validation to the student.) The pedagogical tools of concept mapping,

student-designed skits to demonstrate concepts, and the use of case studies can be instructive and evaluative as *they provide a forum for agreement or discord about meanings*. This can be fun. The collaborative mode provided by the variety of pedagogical tools examined here may especially help to satisfy student culture at a two-year commuter college because the learning communities are built into the course and need not be sought by the student who has limited time on campus.

Rote learning is dependent upon memory abilities and can be very short term for some students. One way to reinforce new terminology and the concepts that use this terminology is by **concept maps**. Concept maps help to organize the knowledge. In many ways they are like an outline but they are more flexible because the hierarchy is visible as they are constructed and propositions can be formed by connecting words that show possible interconnections. The concepts begin to unfold in front of the students' eyes. A map can begin very small and have very few details, but then it can become more developed as students see how the major topics are more inclusive and break down into smaller and smaller parts.

Acting out a concept in the form of a **skit or play** may help students to understand a complicated process that appears abstract or unrelated. There are many advantages to this activity. It may provide a kinesthetic element to learning which aids in retention of material and an atmosphere for learning in groups is supportive both from student to student and student to teacher interactions. It can be difficult for students to grasp meaning for subjects that are not visible to the naked eye. Take the subject of immunology, for instance. The results of the processes can be seen, but how they function is at a cellular and molecular level. Students convince themselves, "I can't see it so I can't understand it." Another example is explaining the function of tropic hormones in the body. Students are asked to design a skit demonstrating this function. They make signs that identify what they represent. Walking around as a hormone, starting from a place where another student is the anterior pituitary and going to another student who is the target organ helps the students to see and feel the action taking place in the body even though it is at the chemical level. Most students like this activity because it involves them in their learning by thinking, acting, and feeling (kinesthetically and emotionally).

Peer presentations and **collaborative peer teaching** benefit the students in a variety of ways. The students get actively involved in their learning because they are responsible for learning the material and explain-

ing it to the other students. This satisfies motivational values and a social context conducive to purposeful learning. As they prepare and teach the lesson more meaning is derived from the knowledge they acquire and assimilate. The students become conscious of their own intellectual and interpersonal skills. They also acknowledge how their peers had different ways of learning and respond differently to learning activities.

Reflection is another component of the learning process. **Metacognitive writing assignments** can aid this process. It allows time for students to ruminate, to think back on past knowledge, to derive meaning from that knowledge, and to apply that knowledge to specific concepts in their own words. One way this has been done is in the form of a letter from the average person on the street who wonders what is happening inside their body when they are confronted by surgery on his eye. The students are asked to write a reply. They must explain or describe a concept that demonstrates their clear understanding of the topic. Another way is to ask students to prepare for a conversation with a patient. As a written assignment, the student explains to the patient what is happening so that the patient understands the function of the body's system.

Clinical case studies are used as another approach which combines critical thinking and content. Textbooks in anatomy and physiology are including a description of a real life situation in case study format. Thought-provoking questions are asked by the presenter which include identification of the problem, the body systems or structures affected, and how the problem would be treated. Although the emphasis is to study the human body in homeostasis, looking at it from the pathophysiological point of view requires that students put content to work while problem solving. When case studies are combined with small groups working together, a social context is present which enhances understanding because it provides a setting which puts the students at ease. They gain more confidence because they are responsible for the learning to take place and have the support of their peers.

The similarities of the different pedagogical strategies mentioned in this paper are the linking of concepts to form a propositional unit. Students are empowered to accept responsibility of their own learning when these activities are employed. These learning tools may take time away from the lecture but the benefits outweigh the time. Mini lectures used in conjunction with active learning activities can serve to provide structure and direction in the form of affective assurance.

The titles that I chose to research for this paper attracted me because they supported my philosophy of teaching. I am searching for more ways to integrate tools that will teach students to learn so that their learning will be enduring and meaningful. A variety of teaching tools is the best approach to teaching as personalities and learning styles vary in a population of students.

I would like to be able to gain enough knowledge from ideas presented in the articles listed in the bibliography (and other future readings) to become more confident in weaving these tools into a fine fabric of teaching and learning. Students can then be assessed by traditional methods such as registry or licensing exams in their career fields. I, however, would like to learn more about how to assess students learning using the same metacognitive elements by which they have been taught. In either assessment mode, students can feel assured that the content of knowledge is solid and their learning surpasses the content goals of the course.

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INSTRUCTOR'S GUIDE FOR "PLANNING PERSONAL HEALTH AN EXPERIENTIAL COURSE"

Andrea G. Gordon

The following piece was written to assist instructors in the facilitation of this experiential course. This course is intended to be student driven rather than instructor dictated increasing the opportunity for the students to "buy into" the content. Whether for a health course, a philosophy course or a technical course, I believe the methodology presented can be useful either in part, or in its entirety, therefore I share it with you now.

"I think the perceived value of this course will be realized for a very long time. The unconscious value may never be completely understood, but the effect has been thorough and permanent."

Quote from student completing Planning Personal Health

Introduction

"Planning Personal Health: an experiential course" was developed several years ago as a requirement for completion of my Master's Degree in Community Health Education. At that time, and still today, I believe that people who made poor health choices often do so because they truly don't believe they have choices. It was, and still is, my intent that this course can help the student to:

1) Recognize they have choices,
2) Discover ways to help them act on choices they didn't realize they had,
3) Realize that health is a balancing act which often tilts in one direction or the other, but can usually be rebalanced, and
4) Recognize that health involves many dimensions and is created from more than a simple lack of physical illness.

The course description for PPH reads that it "is designed to assist the students in developing and assessing their personal health plan". The course is individualized to each group of students each semester it is offered. Therefore it is not possible to provide a concrete outline of how the course should be run.

This guide provides the instructor or instructors with a general sense of how the course has been presented in the past. A list of possible avenues the instructor(s) may wish to take in guiding the class down the road to personal health has been provided.

This class has been taught by one instructor, and co-taught. Feedback from the groups has indicated a strong appreciation for the co-teaching model. Students indicate that having more than one view point gives them more information and more choices. Particular appreciation has been noted when the co-teachers represent both male and female viewpoints. That being said, it must be stated that co-teaching this course takes much more time and preparation than teaching it alone. Finding time during the week where both instructors are available for preparation is difficult to say the least. Each class period requires a minimum of an hour of set up when co-teaching. We have found it works best to design an outline or script for each class, identifying the roles and activities, which each instructor will lead. Co-teaching for Planning Personal Health does not mean that one instructor takes on one topic, while the other sits back. Student feedback confirms that both instructors' participation is important in all areas covered.

Note of caution: The nature of this class enables it to easily develop into a group therapy model. The lack of traditional classroom lecture structure and the topics which are generally covered lend themselves toward group discussions of a personal nature. After all, the class is called "Planning Personal Health". It is important that the instructor(s) be aware of this point, and work toward keeping the class on track and not encouraging the use of this forum as therapy for any individuals. It is not uncommon to introduce the benefits of professional counseling when the class uncovers difficult areas in a student's life.

Information addressed during each class period will depend on several factors:

- Size of the class;
- Semester of the class (summer sessions have six hrs/wk vs. three hrs/wk);
- Interests of the group; and
- Characteristics of the group (introverts vs. extroverts).

I have tried not to judge myself or the group based on past experiences in any class session. In the end, the results appear to be the same: students have learned, they have developed an awareness that they can make healthy choices, and they have made progress on the road to personal health.

This course has not been run using evaluation tools like quizzes and examinations. Evaluation is done based on the student's ability to respond to and meet the Course Competencies identified on the course outline. I look carefully at the five elements identified under Performance Evaluation on this course outline and assess each student's work based on these standards assigning 20 points to each standard.

Students will be evaluated by their abilities to:

1. **demonstrate to the class an understanding of the breadth and importance of a personal health plan**
   I look for the student to be able to explain either in class discussions or in their journal writing various aspects of health and how a health plan can impact on their own health.
2. **document lesson by lesson learning of information shared**
   This standard is assessing the quality and quantity of writing in the required journal.
3. **provide evidence of drafts of own personal health plans**
   Throughout the semester the students are asked to update their health plan based on information shared in the class. I assess how they have integrated new elements and chosen to use or throw out those elements.
4. **provide evidence of response to own personal health plan**
   Again, through journal entries and class discussions I look to see if students are integrating the plan they are developing into their life. Students are not expected to immediately act or make adjustments to their life styles in order to get a good grade. However, they should be able to reflect on their plan, and explain the results of implementing the health plan.
5. **participate in the work of the course**
   This standard is used to evaluate how much the student really enters into the work of the course, including attendance, effort put into the journal, effort put into the personal health plan and other projects that are assigned.

The Course

During the first class, I try to accomplish several objectives.

- Put the class at ease;
- Get to know the first names (at least) of the students;

- Get to know something about the students (and them about me);
- Give them course outlines;
- Give them basic definitions;
- Give them basic standards with regard to classroom expectations; and
- Give them an opportunity to identify their perceived needs with respect to personal health.

Introduction activity (an example)

I immediately do an exercise designed to help everyone learn people's first names, and to help them relax.

1. Have everyone think of an adjective which begins with the letter of their first name. (Example: Artistic Andrea)
2. Person 1: introduces self to person 2 by saying
   "Hi, I'm Artistic Andrea"
3. Person 2: responds by saying
   "Hi, Artistic Andrea, I'm Happy Holly". Person 2 then turns to Person 3 and says
   "Hi, I'm Happy Holly, and this is Artistic Andrea".
4. Person 3 then says
   "Hi, Happy Holly, I'm Perfect Patty". Person 3 then turns to Person 4 and says
   "Hi, I'm Perfect Patty, and this is Happy Holly and Artistic Andrea".
5. This pattern continues until the last person finishes by introducing the whole group to Person 1.
   This activity generally raises some giggles, and gives a way to hopefully remember the first names of individuals. There are several introduction activities, which can be used, and of course it is not necessary to use any particular activity during the introductions.

Expectations of the course

The next thing I do is determining the expectations of the group. This can be done in a variety of ways. Two examples are:

1. Ask the group to write the expectations of the class. Once they are done, ask them to read aloud. Discuss how their response may have been different if they had not had to write.
2. Go around and ask why each student is taking this course, and what expectations they have for the course.

Housekeeping

At this point I review some of the concrete expectations of the course. Again, this can be done at any time, and a zillion different ways.

1. I pass out a course outline Appendix A. Read through the document, discuss it as a group and answer any questions the students may have (which are usually about grading).
2. I discuss basic ground rules for the class. These may include: attendance policy (I take attendance since participation in the course is a parameter for evaluation), participation expectations, grading, confidentiality, emotions (I have learned that certain topics trigger a variety of responses, and for me it is important that we discuss how the class will handle this), and respectful behavior to others.
3. I distribute a set of guidelines for keeping a journal (Appendix B).

Content

1. The following are specific topics, which may be presented during the first class, or during the first of several classes. I have varied the order of these items based on responses from the class, and my own bias.
   a. The Learning Process: I have introduced this as a format that was developed by faculty at Claremont NHCTC (Appendix A, p. 4) for the students to use in the course, and for each health topic we explore. It parallels nicely with the scientific method.
   b. Science and the scientific method:
      1. Ask the students to write their definition for science and scientific method. Discuss as a group their results. I then ask them to look up the dictionary definitions as an assignment.
      2. In the following class, we discuss how we can use the scientific method and the learning process in this course while developing their personal health plan.
   c. The Personal Health Plan:
      1. Define health. Ask the students what health means to them. Discuss responses.
      1. Ask the students to respond to the question, "what is a personal health plan, and why should we have one?"
      2. Assignment: ask the students to use the Learning Process to write the steps for developing a personal health plan.
      3. Assignment: ask the students to write a first draft of a personal health plan.

2. Topics for the semester: Each student will come to the course with different health perceptions and needs. Naturally it may not be possible to cover every person's issue in the course. To determine the major topic needs we do a brainstorming session. I have enclosed the lists from a couple of different groups as examples.
   a. Open the brainstorming session with basic ground rules. Every topic suggested gets written on the board - no editing and no discussion until everyone is done making suggestions.
   b. If the group agrees, once all suggestions are listed, topics may be combined, if appropriate.
   c. Have each person in the group check off 10 topics of priority.
   d. Tally each topic and begin the course with the topics that had the most votes. The remainder of this outline will include suggestions for approaching some of the most common topics, which seem to be chosen regularly.

The format for each topic is to lead the class to identify their needs, and their responses to those needs. I walk into each class with a list of questions and activities designed to generate discussion and thinking. Some class sessions can be completely filled by a discussion, which develops from asking one question that touches a chord with the group. Other classes get filled with discussion, activities, writing assignments and activities.

I do not approach any topic with the intent to lecture and cover every aspect of that issue. I do scatter what I call "mini lectures" through out the course and I present them when the "teachable moment" exists. For instance, a student may (and did) ask the question "Does long term stress really cause cancer?" That question allowed me to do a mini lecture not only on stress, but what cancer is, how our body normally protects us from tumor cells, and how long term stress depletes our normal defense system.

STRESS

Stress is always identified as one of the first three topics. This makes perfect sense for people attending college. Stress can be approached in many different ways. I have listed discussion generating questions, activities, and assignments that I have used in the class to cover the area of stress. Generally, discussions regarding stress uncovers subtopics, which may need to be addressed, i.e. time management, relationships, communication, and school-related issues. _

Discussion generating questions:

- How do we define stress?
- Is all stress bad?
- What causes stress?
- What are the effects of stress?
- What are some stress management techniques?
- Can stress be avoided?

Possible Activities/Homework:

- Brainstorm a list of things that cause stress. (I participate in this exercise making sure I include one or two things which are not usually perceived as stressful, i.e. vacations, weddings, births, etc.)
- Discuss eustress vs. distress.
- Keep track of body's response to stress, including how often, and to what creates that response.
- Write what you are now doing to cope with stress. Does it work?
- Take 10-20 minutes completely to yourself. (This exercise can be very difficult for some people; therefore, I emphasize that it is a homework assignment that must be completed just like any other.)
- Teach the students how to breathe deeply into their stomach. Having them place a hand on their stomach and the other hand on their chest can do this. When they breathe, it should be the hand on the stomach that moves. Have them practice this with their eyes closed for one minute. Discuss how they felt. This assignment can be extended to be practiced until the next class.
- Invite a "stress panel" of experts to discuss how they cope with stress.
- Ask them to write a response to the following:
  1. What was your WORST grade in high school?
  2. How does that grade affect you now?
  3. How will your grade from this class affect you in 2010?
  4. Write what your responses mean to you NOW.
- Provide various handouts and ask for responses to them. Tremendous amount of literature has been written about stress. I choose a sampling of different backgrounds for the students to review.

NUTRITION

Nutrition is another of the top three topics generally chosen for the beginning of the semester. Nutrition is usually paired with exercise or fitness, and I address nutrition first. There are many first rate textbooks,

which deal with nutrition. And of course all of these topics deserve a semester all to themselves. I refer the student to the chapter in the book associated with the topic, then provide them with outside references and articles to supplement their learning.

Discussion generating questions:

- What do you already know about nutrition?
- How do you know what to believe?
- Who are the "experts"?

Possible Activities/Homework:

- Break into three small groups and have each group design one meal of the day (breakfast, lunch and dinner). Have groups write their menu on the board and explain why they made the choices they did. Discuss results.
- Read articles and have students assess what they have read. Lead them to question who is writing the article, who stands to gain from the information, what are the references, etc.
- Have student's list five foods that they love, and five foods that they hate. Have them write associations to their likes and dislikes. Discuss results.
- Add to above assignment by having students write a new story incorporating nutritious foods into the scenario.
- Research a nutrition claim.
- Assess what makes an expert.
- Mini lectures on: basic nutrition information, sensationalism in publications, new findings.

EXERCISE/FITNESS

Exercise and fitness is the third topic, which appears regularly as a priority for exploration. For most students this topic is viewed as a threat. Many expect a lecture for regular aerobic exercises, or a formalized program. We have found that many students simply don't recognize the activities already incorporated into their lives, which are beneficial to health. We therefore explore typical "programs" for fitness in this unit, but more important we explore what might work for the individual, and how to give credence to what is already being done that can be built upon. No formal program will work unless the participant truly finds it enjoyable, and this is the key in the personal exploration.

Discussion generating questions:

- What is fitness?
- Define aerobic and anaerobic exercise?
- What are the benefits of beginning a fitness program?
- How do you know if a fitness program is right for you?
- Are you incorporating fitness into your life? How?
- What are your needs in a fitness program?

Possible Activities/Homework:

- Brainstorm activities that involve exercise.
- Develop an individualized evaluation tool for a fitness program.
- Evaluate a fitness program using evaluation tool developed by the class.
- Each student research a fitness program and present to class.
- Each person brings an example of a fitness activity to class and demonstrate or teach rest of the group. (Care must be taken to make sure each person knows their limitation and does not participate in any activity that may be hazardous.)
- Read and evaluate fitness claims.
- Read and evaluate article associated with fitness. Again, students should be encouraged to evaluate who is writing the article, and question who has what to gain by selling the activity.
- Have each student list physical activities they enjoy. Ask them to write in their journal how they could incorporate these activities more regularly into their life.

CONTROL

I hesitantly use this as a topic heading, as this is never the word that the students use. Instead, they identify things like time management, anger, relationships, death, etc. Granted, all of these topics deserve their own space, and I will address them, however, as we discuss each of these topics, inevitably the issue of control will arise. One of the most difficult concepts to get people to accept is that the only thing we really have control of is our own choices, perceptions and responses to life.

With this in mind, I will, in no particular order, address the above topics, and a few others. Please keep in mind the core question of "who is in control?" when dealing with these topics.

TIME MANAGEMENT

Discussion generating questions:

- What are the issues associated with time management?
- Why is time management an important component of your personal health?
- What are some time management techniques you are already using or have tried to incorporate into your life?
- What is interfering with your ability to manage your time?
- What are the current priorities in your life?
- Based on your priorities what can you give up doing?

Possible Activities/Homework:

- Make a list of all the things you do in a given day (be detailed). How do they fit into your list of priorities?
- Introduce a time management grid. Divide a square into quarters. Label one quarter each as: Important and Urgent, Urgent and Not Important, Important and Not Urgent and Not urgent and Not Important. Have student identify areas which fit into each category (example:Urgent has a time line, like taxes, but is not personally meaningful —unless you are getting a refund! Important are those parts of your life, which are meaningful. Therefore, spending time with family may not be urgent, but it is meaningful. A child with a broken arm would meet both Urgent and Important criteria. Cobwebs under the bureau may not meet either.) Once the students have made their lists, I recommend they, at least, temporarily stop doing ANYTHING which is Not Urgent and Not Important. I then recommend the 5-minute rule (see below) for areas that are Urgent and Not Important. Hopefully this saves room for the IMPORTANT. (Obviously we respond immediately to the Urgent and Important category.)
- Have the students practice the 5-minute rule. This can be used for paying bills, starting a frustrating assignment, starting your taxes, etc. Have the student set a clock for 5 minutes and focus all energy on the project at that time. If they find they are making accomplishments, then they can continue to work until the project is done, or until they lose steam. If they only get a short way, then stop when the alarm goes off and do something else. Later, follow the 5-minute rule again. Usually, once begun, most people find that they get immersed into the project and get a lot accomplished. _

- Have the students ask themselves "how important is this?" when running late, creating tension. Have them set up their own criteria for what constitutes important.
- Ask the students to write why it is important to be on time, or to rush through traffic. How can they relieve that self-imposed pressure?
- Have the student consult with an "expert" on time management. The expert may be someone they know and respect a teacher, counselor, friend, etc.
- Ask the student to identify in their journal who is in control of their time. Ask them to respond as to whether this is satisfactory and if not, what can they do about it.

ANGER

Often when anger is noted as an area, students are looking for validation that they have a right to be angry. Some, however, recognize that their responses when angry are not productive or helpful to the situation. It is useful to find out why this is an area of concern when dealing with this topic.

Discussion generating questions:

- What is anger?
- What is the concern with anger?
- Is anger normal?
- Is normal healthy?
- Is anger useful?
- What are possible avenues of dealing with anger?
- Is your response to anger effective?
- How do you deal with another's anger?
- What about anger _____ (scares, concerns, bothers - fill in the blank) you?
- How would you like to respond to anger?

Possible Activities/Homework:

- Define anger.
- Identify what causes anger.
- Pay attention to your body the next time you are angry. List your body's response to the situation.
- Role-play. Have one student act the aggressor/accuser, and the other act in an angry response. Have class discuss verbal and physical changes in both participants.

- Compare the physical responses to those identified when discussing stress.
- Have each student share with the group methods they use to deal with their own and others anger.
- Have the students ask, "who's in control of the situation/anger?"
- Brainstorm all the different possible responses that people use when they are angry. Prioritize which they feel is the most effective in defusing a situation.

RELATIONSHIPS

Generally when this topic comes up, we are again dealing with the question of "who is in control". Students need to be reminded that they have the power and the right to make choices, although sometimes those choices involve risk and pain. Relationships can be generalized to include significant others, family, children, friends, even teachers. Much time is often spent in how to communicate. In fact, perhaps this topic should be renamed COMMUNICATION.

Discussion generating questions:

- What is a relationship? (At least one class felt that this word pertained only to family and significant others.)
- Can relationships be labeled as positive or negative? Why? How? What makes a relationship one or the other?
- How do you evaluate a relationship?
- What do you want in a relationship?

Possible Activities/Homework:

- Make a list of all the things you would like to have in a lover/significant other. There are experts who say that this list is all the things you lack in yourself. Discuss this belief. What does this mean in choosing a lover/significant other?
- Chose a relationship, which you currently have. Imagine energy flow in that relationship. How is the energy flowing? Is it primarily outgoing or ingoing energy? What does that mean about the relationship?
- Distribute female vs male communication model. What does this mean when evaluating a relationship?

OTHER

Other topics that frequently get identified include death, addictions, specific illnesses such as cancer and diabetes, parenting and religion. Each topic can be addressed using the same methodology: identifying discussion generating questions and self-revealing activities.

THE PERSONAL HEALTH PLAN

As a result of the topics covered the students accumulate information and insights to further develop their personal health plan which is due in presentation form at the end of the semester. There are no guidelines for how the student must present their plan, other than there must be some kind of visual representation with the description. I have seen *and valued* posters, models, mobiles, photographs, poetry, songs and toys used to demonstrate individual health plans. All have been appropriate for the student at that time.

After the presentation I offer other students an opportunity to give feedback and generate discussion in the form of comments or questions. This time cements the learning that has taken place and validates the personalization of the health plan.

"I got a lot more from this course than I expected going in. I think I have become a bit more conscious of what is going on with my body and mind."

"I had a really fun semester. Everything we did was very helpful and could be used some times in your life. It was also very interesting and (I) learned a lot of new things about planning my personal health."

"Is to realize that we have choices. That it is ok to try new things and to ask questions and try many things when dealing with our personal health."

APPENDIX A

New Hampshire Community Technical College at
Claremont and Nashua
Claremont Campus
1 College Drive, Claremont, NH 03743-9709

May 15, 1998

PLANNING PERSONAL HEALTH: AN EXPERIENTIAL COURSE

Curriculum and Course Number:	**GES 208 Planning Personal Health: An Experiential Course**
Department:	**General Education**
Credit Hours:	**3**
Semester Hours:	**Class - 3 Lab - 0**
Prerequisites/Corequisites:	**None**

COURSE DESCRIPTION

Planning Personal Health is designed to assist the students in developing and assessing their own personal health plans. Various health topics will be explored through experiential activities, providing the students with the basis for making informed decisions regarding their own lifestyles.

Course Competencies: The students will:

1. develop personal health goals and a method for implementation;
2. demonstrate the incorporation of personal health plans through written, oral and experiential activities;
3. communicate effectively the meaning of personal health goals through oral and written methods;
4. recognize elements of wellness and be able to apply them to their own lifestyle.

Learning/Instructional Methods:

1. discussion - large and small group
2. experiential activities (videos, readings, guests, outside visits, real life, reflection)
3. writing
4. presentation of information (lecture, handouts, overheads, feedback and listening)

Performance Evaluation: Students will be evaluated by their abilities to:

1. demonstrate to the class an understanding of the breadth and importance of a personal health plan;
2. document lesson by lesson learning of information shared (i.e. what I want to know/what I have learned);
3. provide evidence of drafts of own personal health plan;
4. provide evidence of response to own personal health plan;
5. participate in the work of the course.

Suggested Text(s):

1. Edlin, Golanty, Brown, Health and wellness,5th edition, Jones and Bartlett Publishers, Boston, 1998.
2. Turner, Sizer, Whitney & Wilks, Life choices, 2nd edition, West Publishing Company, St. Paul, 1992.

Bibliography: Not applicable.

APPENDIX B

PLANNING PERSONAL HEALTH JOURNAL GUIDELINES

The purpose of the journal is to:

- provide a place for you to write your ideas and thoughts generated within and by this class;
- provide a place for you to organize the information presented in this class;
- provide a place for you to organize the information you have collected as research for this class; and
- provide an organized collection of information for the teacher to use in assessing your work in this class.

Requirements of the journal: * The journal should include:

- dated entries;
- entries responding to discussions of each class period;
- entries responding to homework assignments; and
- entries responding to research done for the class.

* These are the minimum requirements. Students are encouraged to use the journal in many different ways. Additional entry information is welcomed.

Thoughts for journal entries

As you struggle with how to respond to class discussions, consider asking yourself the following questions in respect to each topic covered, and answer them in your journal entries:

- What do I already know about the topic?
- What do I need to know about the topic?
- Where will I get the information?
- What did I learn about the topic?

Journals will be collected approximately twice during the course of the class, and of course at the end.

'THE SURVIVAL OF CAMPUS CULTURE AT A COMMUNITY TECHNICAL COLLEGE'

Joe Perron

'The Survival of Campus Culture at a Community Technical College'

The question I put forth for this article is this; can campus culture survive in an ever changing and often unpredictable atmosphere of a Community Technical College that in the past relied on vocational and technology based skills? And if so, what type of culture can be expected to emerge from the changes in the college scene?

Though these questions appear somewhat ominous about the nature of campus culture the truth in researching this topic is to provide a description of a culture that remains unrecognized. I make this statement in response to a comment that I overheard that describes technical colleges as 'institutes without heart'.

To answer these questions I will begin by establishing working definitions in several key areas. First, I will provide a working definition of Community Technical Colleges. Second, I will provide a working definition of what constitutes a campus culture. And third, I will provide my definition of campus culture as it relates to a vocational and technology based community college. I will conclude by examining and discussing the current trends in campus culture at the New Hampshire Community Technical College in Claremont NH including demographic information and a projected forecast for the college's cultural future.

The Community Technical Colleges were originally established (aka: vocational-technical schools, trade schools, and technical institutes) to provide industry and business with skilled technicians and technologists. The original concept was to offer a one year certificate or a two year associate degree in specific programs that were designed to meet a specific need in the community. The type of core coursework to meet certificate or associate degree requirements was generally of a mechanical or skilled focus procedure(s). The nature of the courses were to provide practical abilities rather than theoretical concepts in its orientation to meet the needs of vocational, preprofessional and technical jobs. Students wishing to pursue a four year degree at a college or university found that many of the credits earned at the Vocational Technical College were not transferable.

The courses taken were designed to prepare students for entry level employment positions or for improving or upgrading existing skills.

Campus life at a Community Technical College has been virtually non existent in comparison to traditional Colleges or Universities due to students living at home rather than on campus.

The Community Technical Colleges of the 1990's has developed into a more than technology focused institutions. The schools have found that there is a need to adapt to the changing environments. Limited state support, a healthy economy and a trend towards four year degrees and graduate programs have forced the Colleges to make changes in the academic structure. Developmental programs have been added to assist students in improving their basic academic skills in continuing education especially in reading literacy and math concepts. Because of the diversity of the student population and the fact that many are non traditional students there is a need to establish basic English and math concepts.

Another new development is the trend to make courses compatible with four year institutions and therefore, transferable. The establishment of a general education Associate degree allows the student the opportunity to focus on general educational courses without feeling the need to seek admission in a preprofessional or technical degree program.

Now that a background has been established, the next phase is to give a definition to campus culture. The American Heritage Dictionary defines a campus as the grounds at a school, college or institution. And it describes culture as:

"the totality of socially transmitted behavior patterns, arts, beliefs, institutions, and all other products of human work and thought considered as the expression of a particular period, class, community, or population resulting from training or education." (AHD 1996)

Given the two definitions one could assume that a college is therefore the medium from which culture becomes a living and thriving connection between people. It is the embodiment of the connection between the heart and the mind, the student and the teacher, the administration and the faculty, the faculty and the staff and finally the college and the community it serves. Campus culture is in fact the very nature of a living, breathing and reproducing organism. A campus that is alive will allow all who enter its existence to become enriched in the ways of customs, beliefs and traditions. It will allow all who enter to develop thinking skills, to develop compassion and to develop understanding (wisdom). Campus culture is therefore, the holistic recipe for living; it is and should be an 'institute with a heart'.

Why then, (if this definition is true) don't all people who go to college come away much more enlightened in the ways of compassion and understanding for their fellow humankind?

Sidney Hooks, a noted philosopher and educator during the 20th century wrote in his book "Academic Freedom and Academic Anarchy" (1971) that the university problems of the 1960's were the result of poorly researched and poorly expressed ideas. Hooks claimed that the universities were responsible (students, faculty and administration) in gathering 'truths' and "not reacting to misconceptions or fetish fads of the day." Hooks also noted that some misconceptions can be healthy if they lead to new ways of thinking. "The lack of challenge to the thoughts and beliefs of others could create a sterile environment and eventually create an environment dependent on one concept" (Hooks 1971)

A study conducted at MIT might concur with Hooks statement. The focus was on the use of various model concepts in the study of technology. The top three models used at MIT are the computer model, the mathematical model and the mental model. The study concluded that the majority of students utilized the computer model first, followed by the mathematical model. Students and faculty stated that the mental model (use of common thought) was inferior to the other two models. A continuation of this study focused on the students' and the faculty's ability to problem solve a particular equation that required social understandings more then computer logic. The results were staggering. The study concluded that the basic assumptions made by MIT were in uniformity but all incorrect. They demonstrated Hooks concept of sterility in both the thinking process and in their poor ability to recognize the 'simple' concepts in human nature. (Freeman 1972)

Wilbert McKeachie, a noted cognitive psychologist and educator of the era, defines campus culture as the boundaries that are established in the college setting. He states that it is "not so much what can be done" as "what is off limits". He goes on to describe the limits that are sometimes self imposed as well as those limits that are administratively imposed on both instructor and student. Examples of this are the limits an instructor might impose on himself such as not socializing with students outside of the classroom. Other examples might be administrative in nature such as not holding class in a bar. No matter what the limitation, the point of establishing limits identifies to all concerned that the primary cultural environment is the educational environment, which many see as the classroom.

If the study at MIT holds true for all technology based campuses, then the third question that deals with defining campus culture at the New Hampshire Community Technical College should be easily answered. It should, by all definitions be an environment that is solely concerned with the development of skills and the ability to demonstrate these skills in a competent manner. If this is true, then the college truly is an 'institute without heart'. But this isn't true. As one reads through the 30 year history of the college, one should get a feeling of growth and development. It appeared at times to become alive and as I stated earlier, 'a living organism'.

To complete this project and to gain a more in-depth look at the nature of our campus, I interviewed the college's new Vice President of Student Services and Admissions.

I came to the interview armed with many presumptions about the campus culture, with hopes that I had a clear understanding of the college's cultural environment.

We began the interview by establishing the demographic information. The average age of those who attend NHCTC is 28 years old. There are 400 students a semester, with the majority of those students seeking an Associates of Science degree in either nursing or allied health. The Associate of Science degrees are important to consider here because they rely on demonstrated competence in skills both at the college and at clinical placements in the field. In other words, the education isn't happening only at the campus, but also off campus in pre selected sites where students are isolated and unable to share in a common experience.

Of the 400 students who enroll per semester, only 60% are matriculated into a program. Also, it is a surprisingly 50% ratio for part time versus full time student. It is also a 50% ratio of males versus females who attend the college. There are no demographics available at this time to indicate the percentage of students with physical or learning disabilities, but the ratio is believed to be around 30%. As for ratio of ethnic/racial demographics, the college enrollment was made up of 80% white-non Hispanic students, followed by an even 8% for Hispanic and African-American students.

What the demographics don't answer are the questions concerning student involvement on campus. As noted, 50% of the students are part time. This indicates that at least half the students are limited with their involvement on campus. What would be nice to know is how much time the part time students actually spend on campus. Another factor is the

non matriculated students (40%) of the student population) and the amount of time they spend on campus. Though these particular statistics may be misleading with presumptions, there is a sense that the campus is viewed not as a place for social development, rather as a place to come and be educated in job skills.

The Vice President noted that the students attending the college appear to be fragmented and over committed to outside projects, rather then committed to the college's infrastructure. She cited the low turnout for student senate meetings (at times there are only 3 executive members who attend), the poor participation of students in tutoring programs, use of the student learning center and library use. She noted that at any time one could walk into one of these places and have their choice of seating. The V.P. also noted that many students (numbers not known) have families to support, or are single parents trying to survive and therefore they don't have the time to invest in a college life. Another factor that may have a significant bearing on establishing campus culture is the lack of a student center. To date, students have no place to go for recreation on campus. There is no dining facility or central place for students to go and socialize. Unfortunately the same is true of the faculty needs. There are no faculty rooms, and the conference room is for special occasions only. Basically, there is a space issue on campus that pretty much eliminates anyone from having an area to go to for whatever purpose or need. A recent self study by the college on student services found the college to be deficient in providing a number of services to the students and faculty. However, the study highlighted the effort put forth by a few senate sponsored clubs and by the international honor society to promote school spirit and to enliven the academic atmosphere at the school. One factor that was not noted in the survey was the school senate sponsored trips to Boston and to Montreal each semester prior to finals. The senate in recognition of an upcoming stressful period in the lives of students has encouraged students to attend these trips as a way to blow off steam. Families are invited to join in. And surprisingly the trip averages 100 plus people each semester.

The fact that the school senate does recognize a need in the students and works with faculty and administration to provide a temporary solution does indeed show a sense of pride and commitment to the college. It is, no matter what way one might try to classify it, a demonstration of the connection between 'mind and heart'.

In conclusion, the definitions of campus culture and the application of those definitions to NHCTC demonstrate that even a small technology based college can indeed have a campus culture that is alive and fruitful. Though it has been established that a large percentage of students are part time, average 28 years in age and have families, it is also true that they all share a common goal and experience. That is to graduate with a degree or certificate and a skill that will enhance their marketability. The very survival of campus culture may not depend upon a student center or an athletic team; rather the survival appears to depend on the student's own need to survive in today's society. Survival itself is the cultural connection that enlivens the student and helps bring forth a new individual who not only learns to master a technological skill, but also who can look at the person sitting next to them on graduation day and know that they have shared experience called success.

We as teachers also have a stake in the survival of campus culture, whether it occurs in a technology based college or at a large university. Just by the nature of assignments, seating arrangements or the hours of the day a class meets, we as teachers force students into reaction modes that in some respect will carry itself out of the classroom and affect the dynamics of all students enrolled at the school. McKeachie is quick to note in his book 'Teaching Tips' that as teachers we help create the atmosphere for learning whether we mean to or not and that a large majority of learning occurs outside the classroom. Hooks would concur with that statement especially when one looks back at the 1960's to see the amount of out of classroom learning that occurred in large anti war rallies, at drug experimenting parties, or in the tenseness of racial conflict and demonstrations. Student culture and campus culture are very much a combination of the times and the image that teachers put forth to the students. It is very much the responsibility of faculty to ensure the survival of campus culture as a living and breathing organism; therefore, in closing I propose the following recommendations for faculty to put into practice to assist in the continued survival of campus culture at not only a technology based community college, but for any college or university system. They are as follows:

1). Actively participate in advocating for students. Join in as an advisor for student organizations, as a consultant for student services, or by advocating for students during campus or faculty forums.

2). Collaborate with admissions in the development of an effective student recruitment and retention program.

3). Mediate problems between students, faculty and staff.
4). Encourage students and faculty to attend professional development workshops.
5). Participate as a chaperone during student organization social gatherings.
6). Encourage and advocate for student access to career and academic advisement.
7). Encourage students to study together, and to form networks for support.
8). Advocate that departmental effectiveness is in direct support of the college's mission and philosophy statement.
9). Advise on transfer opportunities and support pursuit of articulation agreements.
10). Give recognition to student, faculty and staff successes.
11). Act as a spokesperson for the college at all times. Be ready to assist in marketing the school at career fairs, or in other public opportunities.
12). Never believe that the college is an institution without heart. After all it is the leadership provided by faculty that demonstrates involvement in the college experience, role modeling in professional ways and the inclusion of responsibility to one's peers.

I truly believe that if all or at least a majority of these recommendations are followed, then the survival of campus culture as a living connection between mind and heart will exist. And that the misconception that technology dependent community colleges need to be sterile environments for job skill training only, will cease.

HIDDEN CHARACTERISTICS OF EFFECTIVE COMMUNITY COLLEGE TEACHERS

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This article explores faculty viewpoints, values, and behavior regarding faculty student interaction in and outside of the classroom.

The research is qualitative in nature, consisting of systematic observations of five effective community college faculty members interacting with students in the classroom, supplemented with open-ended interviews of faculty.

The results of the study validate earlier research on effective college teaching and suggest additional "hidden characteristics" that help to explain why some professors are particularly effective. These characteristics are significant in that they have not been previously reported. Attention is shifted away from just looking at a teacher's command of the subject, organizational skills, and rapport with students. Characteristics such as charisma and altruism also come into consideration, bringing forth the concept of teacher as messiah.

For these faculty, teaching is more than an occupation; it's a dedication to leave the world a better place, an opportunity to make a difference in another's life, a chance to enhance one's own life.

The purpose of this article is to add to the understanding of effective community college teaching by focusing on faculty-student interaction. Specifically, this article explores faculty viewpoints, values, and behavior regarding faculty-student interaction in and outside of the classroom; and discusses the viewpoints of effective community college faculty with respect to the meaning they derive from faculty-student interaction.

The research was qualitative in nature, consisting of systematic observations of five effective community college faculty interacting with students in the classroom, supplemented with open-ended interviews of faculty.

A primary aim of this study was to understand effective community college teaching from the point of view of faculty who have distinguished themselves as good teachers. Rather than to test hypotheses, an objective of this study was to develop hypotheses concerning effective community college teaching and faculty-student interaction.

BACKGROUND

Many professional teachers and administrators in community colleges are concerned with the improvement of teaching. Dozens of books have been written about the improvement of undergraduate teaching in the last decade including the *Determining Faculty Effectiveness* (Centra, 1980); *The Essence of Good Teaching* (Ericksen, 1984); *Mastering the Techniques of Teaching* (Lowamn, 1984); *The Craft of Teaching* (Eble, 1988); and *Teaching as Leading* (Baker, Roueche & Gillett-Karam, 1990). At the core of most criticism in higher education is the assertion that effective education requires close working relationships between faculty and students (Wilson, Gaff, Dienst, Wood, & Barry, 1975; Ellner & Barnes, 1983; Chickering & Gamson, 1987; Eble, 1988). Drawing on years of research, Chickering and Gamson (1987) pointed out that frequent faculty-student contact is the most important factor in student motivation and involvement. Mounting evidence suggests that frequent contact between faculty and students is the key to reducing student attrition (Miller, 1985; Chernin & Goldsmith, 1986), helps to improve students' grades (Hudesman, Avramides, Loveday, Waber, & Wendell, 1983) , and facilitates students' academic and personal growth and satisfaction with their overall college experience (Pascarella, 1980; Ender, Winston & Miller, 1984). Two points, however, are not clear: How do effective faculty members interact with students both in and outside the classroom, and what perspectives do faculty members have toward this interaction?

According to *The Chronicle of Higher Education* (1990), nearly half the students enrolled in higher education attend community colleges. The faculty at these colleges have significant teaching and advising responsibilities (Seidman, 1985; Baldridge, Curtis, Ecker, & Riley, 1978). Community colleges are often referred to as "teaching institutions" with student-centered faculty (Baker, Roueche, & Gillett-Karam, 1990; Seidman, 1985). The notion of student-centeredness "permeates the community college" (Seidman, p. 86). Faculty members are believed to put teaching first and the discipline second (Vaughan, 1988). They have no significant research responsibility and spend most of their working

time teaching, offering guidance, and holding office hours. Many community college faculty are concerned about the high number of students who drop out of their classes and programs. For years, community colleges have proclaimed themselves "open door" colleges, but it is clear that many community colleges have "revolving doors," where students drop out as easily as they drop in (Vaughan, 1988). As few as 10% of community college students receive an associate's degree within two to five years of entering the school (Breneman & Nelson, 1985). Many students in community colleges are academically unprepared, deficient in basic academic skills (English, mathematics, reading), and unsure of long-term career goals; and they often choose majors inappropriate for their abilities (Astin, 1976; Pantages & Creedon, 1978; Everitt, 1979; Rugg, 1982).

Some faculty stand out as particularly effective in the community college context in spite of these problems. The idea that effective teaching is a phenomenon found in the relationships between teachers and students merits further attention, especially in the community college where students are more diverse, often academically unprepared, and more likely to drop out.

EFFECTIVE TEACHERS: A REVIEW OF THE LITERATURE

One of the most widely respected and widely read authorities on the subject of college teaching is Kenneth Eble. In *The Craft of Teaching*, Eble (1988) claimed that research on the characteristics of effective teaching, dating from early in the century to the present, had arrived at consistent findings:

> Most studies stress knowledge and organization of subject matter, skills in instruction, and personal qualities and attitudes useful to working with students. If personal characteristics are emphasized in a study, good teachers will be singled out as...enthusiastic, energetic, approachable, open, concerned, imaginative, [with a] sense of humor. If the mastering of a subject matter and good skills are emphasized, good teachers are masters of a subject, can organize and emphasize, clarify, point out relationships, can motivate students, pose and elicit questions and are reasonable, imaginative and fair in managing the details of learning. (p. 21-22)

Drawing from years of research on higher education, students, and faculty, Chickering and Gamson (1987, p. 2) proposed seven character-

istics of the effective teacher: (a) encourages contact between students and faculty members; (b) develops reciprocity and cooperation among students; (c) uses active learning techniques, having students talk and write about what they learn and relate it to their background and daily lives; (d) gives feedback promptly; (e) emphasizes time spent in class on particular tasks; (f) communicates high expectations, and (g) respects diverse talents and ways of learning.

Joseph Lowman, like Eble, offers a perspective on effective teaching. In *Mastering the Techniques of Teaching* (1984), Lowman identified two dimensions to the superb college teacher. Dimension one refers to an instructor's ability to generate intellectual excitement in the classroom. Dimension two is an instructor's positive interpersonal rapport with students. In Lowman's words:

> Superior college teaching involves two distinct sets of skills. The first is speaking ability. This includes skill not only in giving clear, intellectually exciting lectures but also in leading discussions. The second is interpersonal skills. Such skill allows one to create the sort of warm, close relationships with one's students that motivate them to work independently. (p. 2)

According to Lowman, superb teachers are outstanding in one of these sets of skills and at least competent in the other. "Exciting teaching," wrote Lowman, "is not merely acting or entertaining." (See also Kaplan, 1974; Meier & Feldhusen, 1979; Naftulin, Ware, & Donnelly, 1973; Perry, Abrami, & Leventhal, 1979; Williams & Ware, 1977; Eble, 1988). Entertainment, argues Lowman, involves the stimulation of emotions and the creation of pleasure for their own sakes. Outstanding teaching is characterized by stimulation of emotions associated with intellectual activity: the excitement of considering ideas, understanding abstract concepts, and seeing their relevance to one's life, and participating in the process of discovery.

EFFECTIVE COMMUNITY COLLEGE TEACHERS

Using a qualitative and quantitative research approach on the question of effective community college teaching, Baker, Roueche, and Grillett-Karam (1990) found that effective teachers influence the attitudes, beliefs, and behaviors of their students. According to the Baker group, good community college teachers are good leaders:

> The teacher does not convey or impart content. Rather, the teacher instructs, motivates, influences and enables the student to acquire content from the teacher, the text or any other source; and as students become skilled at acquiring content, they learn. (p. 11)

The Baker study expanded on previous work done by Easton, et al. (1985). According to the Easton study, the effective community college teacher; (a) plans and organizes goals, (b) shows respect and interest in students, (c) encourages student participation, and (d) monitors student progress and responds accordingly.

Studies on effective college teaching have consistently arrived at similar conclusions; however, little has been done with respect to the meanings effective community college teachers take from their interaction with students.

RESEARCH DESIGN

The faculty who participated in this study represented the best teachers at a particular public New England community college, as measured by student evaluations over a 5-year period and by nominations from the Dean of Academic Affairs and each faculty member's immediate supervisor.

The methods used in this study were based on an interpretive perspective with data generated by means of participant observation and in-depth interviewing. This approach can uncover idiosyncratic but nonetheless important stories about people (Grant, Barnes, & Smith, 1983). Slice-of-life episodes are documented through natural language, representing as closely as possible what people think, how they feel, what they know, and how they know it. According to Rist (1979), this method assumes that a more complete analysis "can be achieved by actively participating in the life of the observed and gaining insights by means of introspection" (p. 44).

In summary, this perspective considers the construction of reality to be a normal activity by which people tease meaning out of the world, make sense out of it, and obtain some measure of satisfaction from it (Berger & Luckman, 1973; Geertz, 1973; Polansky, 1986).

RESEARCH PROCESS

Four interviews were conducted with each of the five faculty members over the course of the spring 1990 college semester. The interviews represent a detailed examination of four general areas in their lives: (a)

family/social history, (b) experiences as a student, (c) becoming a community college teacher, and (d) experiences as a community college teacher.

Each faculty member was also observed in class three times. Much of the class observation time was spent looking at how each teacher interacted with students, including ways in which the teacher involved students in the class session and verbal exchanges between teacher and students.

Although the names of the faculty have been changed they shall be referred to as: Fred Dalton, Professor of Chemistry, appointed in 1965; Arthur Nelson, Associate Professor of Business, appointed in 1979; Eve Engels, Professor of Behavioral Science, appointed in 1971; Walter Harrington, Professor of Mathematics, appointed in 1965; and Sharon Ferris, Assistant Professor of Early Childhood Education, appointed in 1984.

RESULTS

With few exceptions, these professors exhibited the following characteristics:

1. a strong command and organization of their subject,
2. enthusiasm about their discipline and class presentations,
3. an approachable and friendly style with students, and
4. the ability to motivate students to form goals and succeed academically.

Furthermore, these faculty members:

1. spent a considerable amount of time in preparing course presentations,
2. were talented in clarifying difficult subject matter,
3. were accessible to students outside of class,
4. evaluated their students frequently and always let them know where they stood with respect to academic performance,
5. had a strong sense of commitment and dedication to community college teaching,
6. understood that many community college students came from troubled family experiences and lacked academic skills,
7. were able to convey a strong sense of presence in the classroom to elicit student attention and stimulate student emotions,
8. never embarrassed or berated students,
9. encouraged student participation, and
10. saw themselves as student-centered teachers.

These findings are consistent with the research on effective teaching. But there is more to this group of faculty than the above attributes to explain their effectiveness. With a shift of focus from the attributes of effective teaching to the character of the effective teacher, "hidden characteristics" emerge.

Hidden Characteristics

Each faculty member had similar life experiences that help explain their behavior. These faculty members:

1. overcame childhood experiences of hardship and became attracted to the helping professions;
2. were inspired by past teachers;
3. have a distinct identity as teacher/messiah; and
4. need students as much as, if not more than, their students need them.

These characteristics have not been extensively reported in the research literature. Each of these traits is discussed in turn. Wherever possible, direct faculty quotes are used to give the reader a portrait of faculty experiences and perspectives. Discussion of these hidden characteristics is grouped under the following subheadings: childhood biography, school biography, the profession, and the need for an audience.

Childhood Biography: From Hardship to Helping

All of the faculty in this study previously experienced either academic failure, family problems, low self-esteem, or the sense that their lives were going nowhere. They all overcame these barriers.

Fred Dalton grew up on a farm in western Massachusetts, where his daily chores competed with his time to play with the few other kids in the valley. Fred was a highly gifted student. With little effort he outscored most of his classmates. At an early age he planned to achieve a Ph.D. in chemistry, marry, have two children, and live happily ever after. But his marriage did not last, and although still in his twenties he terminated his doctoral studies at Purdue and abruptly left for Alaska. It was in Alaska, after two years of near solitude, that Fred came to accept his failures and established new goals.

Arthur Nelson grew up in poverty. His school experiences were a succession of dismal failures. He had no goals, no direction, and, after a stint in the Navy, drifted in and out of small jobs. He credits the relationships he built with faculty and staff at Atlantic Community College for turning his life around.

Eve Engels was a brilliant child, always at the top of her class. But she never knew what it was like to "be a kid" because she had to work in her father's business from the age of four until she entered college. Being the best in school was expected of her and any thing less than a grade of A was "considered failure."

Walter Harrington's parents were married and remarried to each other four times. He grew up in poverty, without the ordinary things other kids took for granted. The family lived in a small sack and had no bathtub or family car. Harrington was a brilliant student however, winning every scholastic award offered, including a full scholarship to Harvard.

Sharon Ferris had lived in six different states by the time she reached the first grade. Making friends was terribly difficult for her. School was also difficult because of her "low self – esteem." Constant relocation precluded any chance of forming lasting friendships. Her academic success came at a private high school, where her natural intelligence was allowed to emerge.

All of these faculty overcame adversity and, from their experiences, became attracted to the helping professions. Harrington knew at an early age that he wanted to teach:

I honestly don't know why, but from day one I wanted to teach. I wanted to stand in the classroom and impart some of the things I thought I knew something about to people who didn't know anything about them. (March 5, 1990)

Early experiences of hardship partially shaped the faculty members' career aspirations. Such experiences also influenced the ways these faculty think about and relate to students. According to Nelson:

My whole philosophy...is to empathize with the student, and I find that there are so many people here that have such similar backgrounds to myself as far as troubles in school...being below middle-class...being out for a while, kicking around, not knowing what to do and then all of a sudden finding yourself back here at the school again. So there {are} a lot of similarities that I see between myself and the students that I get here. It's easy for me to empathize. (April 23, 1990)

Many community college students have experienced adversity, failure, and low self-esteem. Dealing with students who have low levels of aspiration is a common challenge at community colleges.

These faculty believe that "success breeds success," and they work hard at raising levels of aspiration. They recognize the importance of the student-teacher relationship and point to teachers who had a positive influence on their own lives.

School Biography: The influence of Good Teachers

The faculty clearly remember and talk about the teachers who exercised a significant influence on them, and they use these past teachers as role models. For Ferris, teacher praise was important:

> I needed that praise from Mrs. Carpenter in the 11th grade. I really needed that praise to spur me on. (July 30, 1990)

Dalton patterns his teaching after a chemistry teacher from his freshmen year at Middlebury College, who not only challenged students but made it clear what was expected of them:

> The thing I liked about him was that he was very straightforward, and I think that is what people say about me...He made it very clear what you were expected to know...I considered him a model – always have – and I tailored a lot of the ways I approach my courses on the way he approached his. (March 14, 1990)

Nelson's life took direction when he was a community college student:

> In high school I hated everything, and here I liked everything. There was no one class I could pick out as a favorite. I liked them all...I just loved it. I had the best time. I met all kinds of people. The teachers were great. And it was all the things that we hear from our students now: how they wish they could stay here for four years instead of just two. And I felt that way when I was here. (March 26,1990)

All of these professors have tremendous admiration for some of their former teachers who not only "made Shakespeare come alive" or "caused poetry to seem wonderful," but also helped to raise students' level of aspiration. The faculty haven't forgotten these past teachers, and they credit them for their success.

The Profession: Teacher as Messiah

It became clear from the interviews and class observations that these professors are more than just good at teaching. They are also charismatic, altruistic, and, at some level, see themselves as messiahs. Clarification is needed here on the concept of teacher as messiah.

"Messiah" means "a great liberator of a people." The world's greatest teachers (e.g., Jesus, Buddha, and Confucius) were messiahs. Community colleges attract many students who have experienced failure, drift, and alienation and often look to a teacher for direction and inspiration.

In this respect the teacher fills a significant void in the student's life and it is at some level, messianic in nature. The community college classroom is the secular pulpit for these teachers who, through their talents and charisma, motivate their students' intellectual growth, evoke their students' emotions, and improve their students' self-esteem. These talented faculty encourage students to find meaning in their lives, a sense of purpose, a vision.

The teacher/messiah possesses a unique form of altruism, an unselfish commitment to the welfare of the student, approaching the Greek "agape" – unselfish love and concern for others. Teaching is an ongoing passion.

Nelson talked about himself as liberator when he said:

> I think more than the material that I teach in the classroom, I want to teach them somewhat of a philosophy on life...I want them to leave here motivated to make themselves better, to go someplace in life, to know that they have a potential to end up good, to be well off...and able to make something of themselves. A lot of them don't even know that they can do that yet. They are not even sure why they are here. Many of them have been failures at everything else that they have tried, and so if they can see success in some small shape or form...I think in the long run that is going to help them be better persons. I want them to have... a philosophy on life that, in addition to being positive about themselves, they will not take advantage of situations around them. (April 22, 1990)

Harrington remarked:

> I said to my wife the other day, "There is something rewarding about graduation day when one student will come up and shake your hand and say 'thanks.'" It sort of makes the whole year worth it. You go away with a good feeling in your heart that you've done something right...That makes the whole job rewarding. (May 16,1990)

For the most part, the experiences faculty have with students reinforce their identity as teacher/messiah. This suggests that students have a tremedous influence on their teachers. Faculty come to *need* their students as much, if not more, than the students need them. Eble (1979) talked about this dynamic when he said:

> Teaching is the presence of mind and person and body in relation to another mind and person and body, a complex array of mental, spiritual and physical acts affecting others. Moments of direct interaction expand into the lives of both students and teachers, keeping alive the desire to learn and the will to make learning count. (p. 8)

Teaching not only motivates the professor's desire to learn, but it also brings a strong sense of purpose to the teacher. Students have the key roles in shaping the professor's self-image.

Singing, Preaching, and Teaching: The Need for an Audience

Like the singer/performer who needs fans and the preacher who needs a congregation, the faculty need students. They all need an audience. Through their students, faculty solidify their place in the world. They give meaning to their existence and celebrate their lives as special. Teaching is the way these professors stay in spiritual shape. It puts life in a meaningful context; it gives perspective. Engels spoke about how important each class is:

> Each class brings something else into my life and also helps me with my own thinking, my own philosophy, my own ideas and attitudes about particular things that are happening. (June 11, 1990)

These teachers begin to miss classroom interaction when they have been away from it over a summer break. They get excited about coming back to the classroom, where the success of a semester is an unknown and the job ahead of them is difficult.

Teaching strengthens their messiah identity. Through interaction with students, faculty realize a sense of accomplishment; life takes on an added dimension of importance and usefulness. A kind of immortality arises from knowing that other lives have been changed for the better as a direct result of their influence. Teaching is more than exciting for these teachers. It's a raison d'etre, and these faculty are thrilled and gratified to know that they are respected, remembered, and often loved for their efforts.

SUMMARY

In addition to the data about effective community college teaching, research reveals "hidden characteristics" that distinguish certain faculty as particularly effective. These hidden characteristics are, for the most, shared by all the faculty in this study. These faculty members overcame

hardship and were drawn to the helping professions. Their choice to become teachers was partly influenced by past teachers. They model their teaching after past teachers and see themselves as messiahs with a special kind of devotion to students. To carry out their performances, these teachers need a continual stream of new students. And the more these students exemplify their own experiences, the more excited and dedicated these faculty become. Whether they realize it or not, these faculty have come to need their students.

For these faculty, teaching is more than an occupation; it is a dedication to leave the world a better place, an opportunity to make a difference in another's life, a chance to enhance one's own life through a kind of immortality, that of remembrance.

The community college does not offer its faculty the status associated with the university setting. But it does present an opportunity to reach a population whose prospects for success may have been narrowed under stressful circumstances. The rewards to be reaped are based on altruism and a sense that one's life holds special meaning for a special group. The effective community college teacher is deeply gratified by knowing that he or she has invested in another's future and will be affectionately remembered for the effort.

IMPLICATIONS FOR PRACTICE

This study is one of only a few studies on effective community college teachers and their interactions with students. Similar research at other colleges needs to be completed to provide the opportunity to compare findings.

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The Pedagogy Committee once again, is sponsoring a journal of articles on pedagogy written by faculty from the three colleges and the Institute to be distributed in the system and to colleges and universities throughout the country. This is a wonderful opportunity to share your pedagogy with your peers. We encourage you to participate.

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